

# FIRST NATIONAL PICTURES' MERCHANDISING PLAN FOR

# RUTH CHATTERTON IN "LILLY TURNER" with GEORGE BRENT



## Sell 'Lilly Turner' as Big Sister of 'Frisco Jenny'

In "Lilly Turner" you have Ruth Chatterton in another "Frisco Jenny" type of role.

The great business done with "Frisco Jenny" proved that the fans want her in this type of story.

Let your patrons know that that's what you have to offer

This may be accomplished without using copy that will arouse criticism from any source.

### THE STORY

Lilly Turner, an innocent young girl, is swept off her feet by the whirlwind courtship of Rex Durkee, a second rate magician with a small tent show, who pretends to be a great Broadway actor. A few months with Rex completely disillusion her.

Finally another of Durkee's wives turns up with a warrant for his arrest on a bigamy charge and he flees, leaving Lilly penniless and about to become a mother. Dave Dixon, the barker, a decent sort of fellow whose weakness is drink, marries her to give her child a name.

The two drift from one cheap show to another, he as barker and she doing dance numbers or small acts. Lilly is very attractive and holds a fascination for men. Disgusted with Dave's habitual inebriety, she finally yields to the importunities of her managers, and enjoys a succession of lovers.

Eventually Bob comes into her life. He is a young civil engineer temporarily driving a taxi because jobs are scarce. Fritz, the strong man of the show, goes off his head and Bob is called to take him to the police station. Lilly is greatly attracted to him

and persuades him to take Fritz' place.

She openly and shamelessly makes overtures to him until she discovers he is genuinely in love with her. This revives her old instincts of decency and she confesses to him all that she has been. Terribly hurt, he disappears, but returns to tell her that he is so much in love with her that her past does not matter.

An offer to go to Mexico on an engineering trip is offered Bob. The two plan to go away together and marry as soon as she can get a divorce from Dave. The night before the departure, however, Fritz escapes from an asylum, returns to the show and tries to attack Lilly.

Bob is knocked out by the maniac when he rushes to Lilly's defense and Dave is hurled bodily out of the window and his spine broken. He begs Lilly not to leave him. She realizes she must stick by him in his trouble, just as he stood by her when she was about to become a mother.

She tells Bob he must go to Mexico alone and drives away to the hospital with Dave. But Bob says she is his woman and he will wait for her always.

### PRODUCTION STAFF

Director ..... William A. Wellman  
Based on a play by ..... Philip Dunning and George Abbott  
Screen Play by ..... Gene Markey and Kathryn Seola  
Photography ..... James Van Tress  
Film Editor ..... James Morley  
Art Director ..... Jack Okey  
Gowns by ..... Orry-Kelly  
Vitaphone Orchestra Conductor ..... Leo F. Forbstein

### CAST OF CHARACTERS

Lilly ..... Ruth Chatterton  
Bob ..... George Brent  
Dave ..... Frank McHugh  
Edna ..... Ruth Donnelly  
Doc McGill ..... Guy Kibbee  
Rex ..... Gordon Westcott  
Mrs. McGill ..... Marjorie Gateson  
Sam ..... Arthur Vinton  
Fritz ..... Robert Barrat  
Dr. Hawley ..... Grant Mitchell  
Mrs. Turner ..... Margaret Seddon  
Earle ..... Hobart Cavanaugh  
Mrs. Durkee ..... Mayo Methot  
Mrs. Flint ..... Catherine Claire Ward  
Mother ..... Lucille Ward  
Hazel ..... Mae Busch

### OFFICIAL BILLING

First National Pictures, Inc.	25%
& The Vitaphone Corp.	25%
presents	
RUTH CHATTERTON	100%
in	
"LILLY TURNER"	100%
Based on a play by Philip Dunning and George Abbott	5%
with	
George Brent	60%
Frank McHugh—Ruth Donnelly	15%
Guy Kibbee	15%
Directed by William A. Wellman	20%
A First National and Vitaphone Production	40%

Length 6062 Feet . . . Running Time 65 Minutes

# ADVERTISING SECTION

**She Was Too Much of a Woman  
To Lead A One-Man Life! . . . .**

Chatterton in a role that fits her like black silk tights! . . . Taking her happiness in one-night stands! . . . In love with a weakling — but with a weakness for every “strong man” in her touring medicine show!

*If you think “Frisco Jenny” was the last word in women, come and see for yourself what the great Chatterton has to offer now!*

**RUTH  
CHATTERTON**  
in  
**“LILLY TURNER”**

A First National Picture from a sensational Broadway show, with  
**GEORGE BRENT**  
RUTH DONNELLY  
FRANK McHUGH  
GUY KIBBEE

**THIS SCENE WILL THRILL YOU!**  
Crazed with thirst for more of her kisses, the jilted giant returns for a terrible revenge!

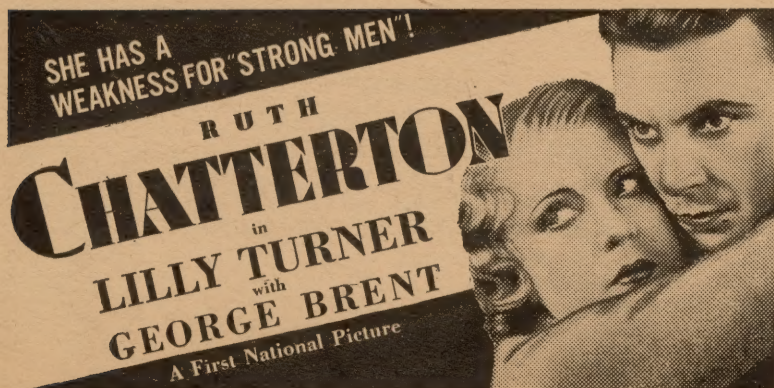


*Because of the thousands who wouldn't miss a Chatterton picture at any cost, we advise you to come early to be sure of a seat!*

**S T R A N D**

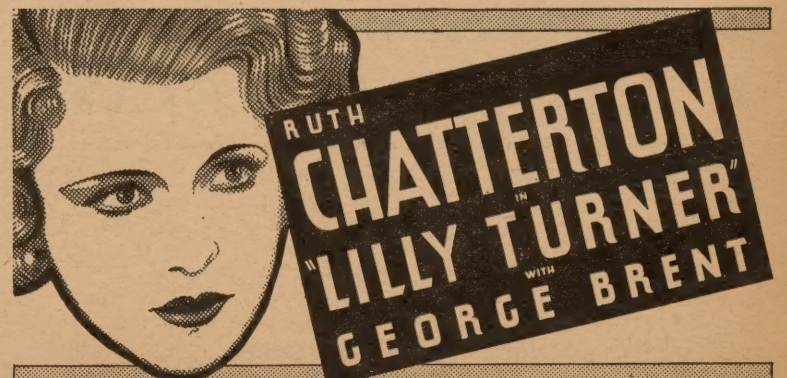
644 LINES

Cut No. 32 Cut 80c Mat 20c



Cut No. 34 Cut 40c Mat 10c

54 LINES



Cut No. 33 Cut 40c Mat 10c

54 LINES

**IT WILL MAKE  
"FRISCO JENNY"  
TURN PALE**

See Chatterton the Incomparable in a role that fits her like silk tights—the "spring tonic" of a touring medicine show, to whom love was always a one-night stand!

"Venus herself might envy her — the perfect specimen of womanhood! Step up, folks, and let the little lady show you how she got that way!"



**RUTH  
CHATTERTON  
IN  
"LILLY TURNER"**

A First National Picture with

**GEORGE BRENT**  
Frank McHugh • Ruth Donnelly • Guy Kibbee

**STRAND**

[ ADDED  
FEATURES  
HERE ]

315 LINES

**A LOVE STORY THAT  
WILL TEACH YOU A LOT  
ABOUT LIFE!**

In love with a weakling . . . but with a weakness for every "Strong Man" in her traveling medicine show . . . how could this vibrant woman choose between loyalty and desire! You couldn't have written a more perfect story yourself for

**RUTH  
CHATTERTON**



Following Her "Frisco Jenny" Success In

**"LILLY TURNER"**  
A First National Picture with  
**GEORGE BRENT**

[ ADDED FEATURES ]  
**STRAND**

Cut No. 31 Cut 40c Mat 10c

294 LINES

America's Favorite Actress As  
A Tent Show Temptress Who Has  
A Weakness For "Strong Men"!



**THIS SCENE WILL GRIP YOU!**  
Crazed with thirst for more of her kisses, the jilted giant returns for a terrible revenge!

**RUTH  
CHATTERTON  
IN  
"LILLY TURNER"**  
WITH  
**GEORGE BRENT**

Frank McHugh • Ruth Donnelly • Guy Kibbee

If you think "Frisco Jenny" thrilled you to the limit, come and see for yourself what the great Chatterton has done now!

**STRAND**

Cut No. 26 Cut 60c Mat 15c

357 LINES

**BROADWAY RAISED  
ITS EYE-BROWS**  
when this sensational story  
was unveiled on the stage!

The flaming new Chatterton surpasses her "Frisco Jenny" success as the medicine show come-on girl who had a weakness for every "strong man" in the troupe!

**RUTH  
CHATTERTON  
"LILLY TURNER"**

A First National Picture with

**GEO. BRENT**

FRANK McHUGH  
RUTH DONNELLY  
GUY KIBBEE

**STRAND**

Cut No. 23 Cut 40c Mat 10c

140 LINES



**CHATTERTON EXCELS "FRISCO JENNY" AS MEDICINE SHOW COME-ON GIRL!**

Revealing the startling behind-the-scenes life of the men who run traveling medicine shows, and the girls whose beauty they use as lure!

**RUTH CHATTERTON**  
*IN*  
**"LILLY TURNER"**  
*A First National Picture with*  
**GEORGE BRENT**

*Even the show's magician made passes at her—but she had a weakness for "Strong Men"!*

**STRAND**

Cut No. 17- Cut 40c Mat 10c

180 LINES



**"GAZE ON HER, FOLKS — — THE 1933-MODEL DELILAH!"**

A tent-show temptress who makes professional strong men weak!

**RUTH CHATTERTON**  
*IN*  
**"LILLY TURNER"**  
*WITH*  
**GEORGE BRENT**

**STRAND**

Cut No. 28 Cut 40c Mat 10c

106 LINES

America's Favorite Actress As  
 A Tent Show Temptress Who Has



**THIS SCENE WILL GRIP YOU!**  
 Crazed with thirst for more of her kisses, the jilted giant returns for a terrible revenge!

**RUTH CHATTERTON**  
*IN*  
**"LILLY TURNER"**  
*WITH*  
**GEORGE BRENT**

FRANK McHUGH  
 RUTH DONNELLY  
 GUY KIBBEE

**STRAND**

Cut No. 24 Cut 40c Mat 10c

146 LINES

**SHE HAS A WEAKNESS FOR "STRONG MEN"!**



"Frisko Jenny" could learn a lot from this medicine show come-on girl—and so can you! Even the most ardent of Chatterton fans are due for the surprise of their lives!

**RUTH CHATTERTON**  
*IN*  
**"Lilly Turner"**

*A First National Picture with*  
**GEORGE BRENT**

Blasé Broadway raised its eyebrows when this sensational story was presented on the stage!

**STRAND**

Cut No. 25 Cut 40c Mat 10c

130 LINES

**RUTH CHATTERTON**  
*IN*  
**"Lilly Turner"**  
*WITH*  
**GEORGE BRENT**

Cut No. 9 Cut 20c Mat 5c  
 14 LINES

**RUTH CHATTERTON**  
*IN*  
**"Lilly Turner"**  
*WITH*  
**GEORGE BRENT**

Cut No. 10 Cut 20c Mat 5c  
 14 LINES

**She Was Too Much of a Woman  
To Lead A One-Man Life! . . . .**

Chatterton in a role that fits her like black silk tights! . . . Taking her happiness in one-night stands! . . . In love with a weakling - but with a weakness for every "strong man" in her touring medicine show!

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**RUTH  
CHATTERTON  
"LILLY  
TURNER"**

A First National Picture from a sensational Broadway show, with  
**GEORGE BRENT**  
RUTH DONNELLY  
FRANK McHUGH  
GUY KIBBEE



*Because of the thousands who wouldn't miss a Chatterton picture at any cost, we advise you to come early to be sure of a seat!*

**STRAND**  
360 LINES

Cut No. 22 Cut 60c Mat 20c



Cut No. 30 Cut 20c Mat 5c  
52 LINES

*A two column size of this ad is available at your exchange. Order Cut No. 29  
Cut 40c Mat 10c*



Cut No. 21 Cut 20c Mat 5c  
73 LINES

**SPECIAL PUBLICITY ART**



Cut No. 12  
Cut 30c  
Mat 10c

RUTH CHATTERTON as "LILLY TURNER"

**Note:**  
These trade mark illustrations of Ruth Chatterton are available in an assortment of convenient sizes, and are adaptable to the creation of various sized ads.



Cut No. 15  
Cut 15c Mat 5c



Cut No. 16  
Cut 15c Mat 5c



Cut No. 14 Cut 15c Mat 5c



Cut No. 19 Cut 15c Mat 5c



Cut No. 18 Cut 15c Mat 5c



Cut No. 20 Cut 30c Mat 10c

# ADVANCE PUBLICITY

## your 1st story 11 Splendid Actors Support Chatterton In "Lilly Turner"

The cast of a Ruth Chatterton picture is always an exceptional one, but in the case of "Lilly Turner," the star's latest production to be shown at the ..... theatre next ..... First National exercised more than the usual care in surrounding the star with the finest acting talent available.

For her leading man, Miss Chatterton has George Brent, whose meteoric rise to popularity since his first appearance with her in "The Rich Are Always With Us" has been nothing less than sensational. Brent has signaled himself in such pictures as "The Crash," "They Call It Sin," "42nd Street" and "Baby Face," the latter with Barbara Stanwyck.

As Dave, the carnival show "barker" who offers Lilly Turner the protection of his name, Frank McHugh is considered to have the greatest acting opportunity of his career. Years of experience on the stage have made McHugh one of the best known comedy actors in the United States. To his credit he has already such Warner Bros.-First National hits as "Elmer The Great" with Joe E. Brown, "Grand Slam," "The Wax Museum," "Blessed Event," "Life Begins" and "Parachute Jumper." Ruth Donnelly's vivid ability to create a character in strong comedy accents was forcibly demonstrated as the secretary in "Blessed Event." As the prison matron in "Ladies They Talk About" she won new followers and in the role of the heroine's mother in "Hard To Handle" with James Cagney she gave additional talents. She will be seen in "Lilly Turner" as Chatterton's sister.

Guy Kibbee's power to create picturesque characters as real as if they stepped from the sidewalk to the screen is admitted by all who recall this veteran actor's performances

in "The Dark Horse," "Crooner," "The Kid's Last Fight," "42nd Street" and "Girl Missing," besides a score of other outstanding pictures. As Dr. McGill in "Lilly Turner," proprietor of the traveling medicine show for which Lilly is the "Come-on" lure, Kibbee surpasses himself. Gordon Westcott made an enviable record in the theatre before he gave up the stage for the screen. He will be remembered for his vivid work in such pictures as "The Adopted Father" with George Arliss, "Private Detective" with William Powell, "The Crime of the Century," "Merrily We Go To Hell," "He Learned About Women" and other current productions.

Marjorie Gateson is already well-known to followers of Warner Bros.-First National attractions through her outstanding performances in "Street of Women" with Kay Francis, "Silver Dollar" with Edward G. Robinson, "Employees' Entrance" with Warren William, and more recently, as the morganatic wife in "The King's Vacation" with George Arliss.

Robert Barrat, who has the role of the strong man in "Lilly Turner," has already to his credit such hits as "Silk Express," "Baby Face" and "Picture Snatcher." He plays the same role in the screen version of "Lilly Turner," as he did in the stage production.

Other significant roles in Miss Chatterton's latest starring vehicle are in the capable hands of Arthur Vinton, Grant Mitchell, Mae Busch and Margaret Seddon.

Fresh from the triumph of "Frisco Jenny," Miss Chatterton's recent hit, William Wellman again directs the star in this powerful drama of carnivals and medicine shows. Since the signal success of "Public Enemy," Wellman's name has been one of major importance in picture circles. Other outstanding pictures he has directed within the last eighteen months are "Central Airport," starring Richard Barthelmess; "The Purchase Price" and "So Big," starring Barbara Stanwyck; "The Hatchet Man" starring Edward G. Robinson and "Love Is a Racket" with Douglas Fairbanks Jr. as the star.



Robert Barrat, Ruth Chatterton, George Brent and Frank McHugh who appear in "Lilly Turner."  
Cut No. 3 Cut 45c Mat 15c

## your 4th story Chatterton Leaves Drawing Rooms To Be Sideshow Lure

Drawing room dramas are definitely out of Ruth Chatterton's life—at least for the time being. Following the tremendous success of her last picture, "Frisco Jenny," the First National star elected to go still further afield and selected as her new starring vehicle the Phillip Dunning-George Abbott stage success, "Lilly Turner." Miss Chatterton will be seen in the picture at the ..... Theatre on .....

Nothing could be further removed from the palatial magnificence of "The Rich Are Always With Us" than the garish glamor of the carnival and medicine shows of which Lilly Turner is queen. The dramatic values of Lilly Turner's life are so powerful and inescapable, in Miss Chatterton's opinion, that she believes it will rank as one of the most popular pictures she has made since she abandoned the theatre for the studios.

But it's a far cry from her dignified society roles to that of Lilly Turner, the little cooch dancer who follows the sawdust trail, displaying her charms to lure the male patron. Yet judging from the enthusiasm with which the motion picture fans greeted Chatterton in "Frisco Jenny," they prefer to see her in down to earth roles, such as "Lilly Turner" in which she tastes of the dregs of a loose life. The screen play by Gene Markey and Kathryn Seola paints the life of the traveling show with startling realism—a life of heartbreak behind the glitter and glamor of its gay lights.

An exceptional cast surrounds the star in this production with George Brent in the leading masculine role. Frank McHugh, Marjorie Gateson, Guy Kibbee, Ruth Donnelly, Gordon Westcott, Robert Barrat, Grant Mitchell, Hobart Cavanaugh and Margaret Seddon have other important roles.

William Wellman, who directed "Frisco Jenny," was at the helm of this production.

## your 7th story Imagine Chatterton Wriggling Her Hips In "Lilly Turner!"

Picture, if you can, the stately Ruth Chatterton in pink tights!

The dignified and usually richly gowned star in the flimsy and abbreviated attire of a Carnival Queen.

Doing the hoochie coochie!  
Wriggling her hips!

Jiggling her chest muscles!

All to lure the male of the species into a medicine tent show!

And to astonish the spectators who

## your 5th story Chatterton - Brent Together For First Time Since Wedding

Ruth Chatterton and George Brent are playing together again in a picture, the first time since their marriage. Brent has the leading masculine role in the star's latest First National production, "Lilly Turner," which opens at the ..... Theatre on .....

Their appearance together is a definite answer to thousands all over the country who have wondered whether Miss Chatterton and Mr. Brent would feel, as many actors and actresses have felt in the past, that the fact they were married made it impossible for them to work together in a play or a picture, as they had done before.

Twice before, during the year in which their romance was developing without Hollywood realizing it George Brent played leading parts in Miss Chatterton's pictures. The first, "The Rich Are Always With Us," served as their introduction to each other and as the starting-point of a mutual interest that culminated last Fall in matrimony. His second appearance with his future wife was in "The Crash." Between production seasons, they were married in the east.

On returning to the studios, Miss Chatterton made "Frisco Jenny" with Louis Calhern in the leading masculine role, while Brent became leading man for Barbara Stanwyck in "Baby Face" and for Kay Francis in "The Keyhole." Then they were reunited in "Lilly Turner," in which Miss Chatterton appears as a Carnival come-on artist and cooch dancer in traveling tent shows with George Brent as the strong man.

There is an exceptional cast supporting Miss Chatterton, including, besides George Brent, such players as Marjorie Gateson, Gordon Westcott, Frank McHugh, Robert Barrat, Guy Kibbee, Ruth Donnelly, Margaret Seddon, Arthur Vinton and Grant Mitchell.

William Wellman, who also directed Ruth Chatterton in "Frisco Jenny," was in directorial command of "Lilly Turner."

attend the ..... Theatre on ..... to see her latest First National picture, "Lilly Turner,"

It's unbelievable, but the First Lady of the Screen, actually does those things because her roles call for it.

For "Lilly Turner" is the story of life on the sawdust trail, with its outward glitter and glamor and its heartbreaks behind the scenes. As the carnival Queen Miss Chatterton is required to get down off her dignity to do the cooch dance, pose in pink tights as Venus and in transparent cheese cloth as "Diana of the Hunt."

It is an amazingly new and novel role for the screen's most stately actress, but she proves her versatility and her right to the title of a thorough trouper by not only going

## your 6th story Chatterton Changes Dignity for Tights In "Lilly Turner"

Full of surprises as was "Frisco Jenny," Ruth Chatterton's recent success, a more sensational surprise awaits her legion of followers throughout the country when Miss Chatterton comes to the ..... Theatre on ..... in the astonishing role of a come-on queen in "Lilly Turner." For the first time in her great career, Chatterton doffs her dignity and appears in tights.

Ruth Chatterton's versatility has always been a byword in the American theatre. Her career on the screen has still more startlingly demonstrated the exceptional range of her artistry—a range that, taking in both stage and screen, runs all the way from "The Rainbow" and "Come Out of the Kitchen" and J. M. Barrie's "Mary Rose" to "The Green Hat," "Sarah and Son" and "Madame X," not forgetting the tremendous drama of "Frisco Jenny."

In the First National picture, "Lilly Turner," however, Miss Chatterton shatters her former records for versatility. Swaggering around in abbreviated costume and silk stockings as the model of Dr. McGill's Health and Strength Exhibit, posing as a seductive oriental beauty in a carnival sideshow, the star climaxes every phase of her astonishing impersonation by appearing as a cooch dancer while leather-lunged barkers lure the yokels into the tent with their hoarse recital of the performer's charms.

These are, after all, merely surface incidents on the current of the tremendous drama which sweeps the story of "Lilly Turner" to its logical conclusion.

The cast of "Lilly Turner" includes George Brent as Miss Chatterton's leading man, Guy Kibbee, Frank McHugh, Marjorie Gateson, Robert Barrat, Gordon Westcott, Ruth Donnelly, Grant Mitchell, Hobart Cavanaugh and Margaret Seddon.

William Wellman directed the production, following his success in the handling of "Frisco Jenny." The picture is an adaptation of the stage success of Phillip Dunning and George Abbott, written by Gene Markey and Kathryn Seola.

through with it, but playing it with astonishing skill.

Not all of her work is on the improvised platform of the canvas tent, for outside of working hours, she leads the wild life of a traveling performer who is not bothered with moral scruples. It is just one clandestine love affair after another for Lilly Turner until eventually she meets the man for whom she develops a real affection.

George Brent has the leading masculine role opposite Miss Chatterton while others in the cast include Frank McHugh, Ruth Donnelly, Guy Kibbee, Gordon Westcott and Marjorie Gateson.

The direction is by William A. Wellman.

## your 2nd story Chatterton Coming To ..... Theatre In "Lilly Turner"

Following her brilliant success in "Frisco Jenny," which movie fans by their enthusiastic attendance proved that was the type of role they'd like to see Ruth Chatterton in, the First National studio again cast her in a down-to-earth role. This time she appears in the title role of "Lilly Turner," which comes to the ..... Theatre .....

Advance reports from Hollywood say that Miss Chatterton has even eclipsed her extraordinary fine work in "Frisco Jenny."

"Lilly Turner," which has been adapted to the screen from the New York stage success, is a story of a beautiful girl, whose beauty and figure are used as a "come-on" for yokels, by the owner of a traveling health exhibit, which she joins after a hard checkered career.

Playing the title role, Chatterton, who amazed Hollywood by actually doing a "cooch" dance in tights instead of using a double, in the picture, is said to give a sublime characterization with her dramatic power, rising to great heights.

George Brent, for the first time since his marriage to Ruth Chatterton, appears with her in the same picture as the health exhibit's strong man. They had both appeared together in "The Crash," but that picture had been made before their marriage.

Guy Kibbee, last seen in "42nd Street," is cast as Dr. McGill, the owner of the traveling health exhibit, while Frank McHugh plays the role of Lilly Turner's drunken husband.

All told there are eleven splendid players who appear opposite Chatterton. These include Ruth Donnelly, Gordon Westcott, Grant Mitchell, and Mae Busch.

## your 3rd story Chatterton Discards Rich Gowns To Wear Scant Dancing Togs

Clothes may still make the woman, according to the ancient proverb, but rich and costly gowns will have nothing to do with the success of Ruth Chatterton in "Lilly Turner," her latest First National picture, which opens at the ..... Theatre on .....

Miss Chatterton has always been conspicuous for the smartness and elegance of her costumes, but there is neither smartness nor elegance in anything she is called upon to wear in this amazing drama of a traveling medicine show performer.

With but one exception, the star never wears a gown that could be called chic or fashionable. The single exception is the wedding dress she wears when she is married to a supposed matinee idol, at the beginning of "Lilly Turner's" story.

The most sensational features of Miss Chatterton's wardrobe are the costumes of pink tights and flimsy draperies she wears as an oriental dancer, and the brief, revealing attire in which she demonstrated to her small-town audiences the virtues of "Doctor McGill's Marvelous Reducing Formula."

These costumes are, to say the least, a startling departure for Miss Chatterton, and will doubtless surprise her followers as much as the uncompromisingly realistic manner in which she sets forth the character of Lilly Turner.

George Brent has the leading role opposite the star, with Guy Kibbee, Frank McHugh, Marjorie Gateson, Robert Barrat, Ruth Donnelly, Grant Mitchell and Gordon Westcott in important roles.

The picture is an adaptation of the play by Phillip Dunning and George Abbott, with William A. Wellman as the director. The adaptation for the screen is the work of Gene Markey and Kathryn Seola.

# CURRENT PUBLICITY

## Chatterton Wrings Your Heart

### "Lilly Turner" Throbs and Thrills With Her Power

Strong Supporting Cast Aids Star as Tarnished Cooch Dancer and Medicine Show "Come-on"

(Review)

ONCE again Ruth Chatterton has established her right to be considered the first dramatic actress of her generation upon the screen, by virtue of her performance as the star of "Lilly Turner," which First National presented for the first time locally at the Theatre last night.

It is not too much to assert that no other star could have equalled her astounding delineation of the soiled, bedraggled queen of the carnivals and sideshows who emerges, through tragedy, to a loftiness of self-sacrifice that brought hundreds of plaudits from the spectators.

In its tremendous sweep, Chatterton's "Lilly Turner" recalls no other performance save one or two of the star's most outstanding successes. It ranks in power with her "Madame X," though there is no son in this story to lend the unique note of pathos that only such a situation as the one climaxing the famous French play can give.

#### Outdoes "Frisco Jenny"

Frankly this reviewer welcomes Chatterton in "Lilly Turner" as a great relief from the highly polished and highly sophisticated roles she had been playing prior to "Frisco Jenny." It is evident the movie fans feel the same way. We understand the production executives at Warner Bros. First National studios, whose business it is to sense the public's taste, had a difficult time convincing Chatterton that the fans want to see her in "Frisco

Jenny" roles, when they first asked her to do that picture.

However, following the sensational success of "Frisco Jenny," Chatterton threw all her dignity to the four winds. Believe it or not she actually appears in tights and diaphanous costumes as a cooch dancer in "Lilly Turner." Her characterization is so superb, so human, that sobs mingled with gasps of admiration as we watched her.

To our minds, "Lilly Turner" transcends in power and dramatic appeal her last picture, "Frisco Jenny," because it savors less of theatrical melodrama and goes deeper into genuine human emotions than the story of the Barbary Coast ever did.

"Lilly Turner" is a story of lights and shadows, of heights and depths—with the shadows and the depths darkening most of the drama until the appearance of the young man who to her utter amazement, despite her tarnished past falls in

love with her. Incredible as such a romance may seem when outlined in cold words, Ruth Chatterton and George Brent succeeded in making it magnificently believable and true.

Earlier, the star delineates, before the eyes of an enthralled audience, the gradual disintegration of Lilly Turner from the time her bigamous husband deserts her until she is the cynical, hard-boiled queen of the medicine show, posing alternately as the unmoral cooch dancer and physical culture model.

#### Finely Supported

William Wellman's direction of the picture is no small factor in its successful appeal. Miss Chatterton, revealing new sides of her amazing ability as an artist in every sense, was splendidly seconded by a cast of unusual power. Guy Kibbee was present with one of his typical characterizations as the lecherous medicine show doctor. Frank McHugh, as the kind-hearted "spieler" who offers Lilly Turner the protection of his name, but can't give up drinking to please her, turns in the finest performance of his career.

Marjorie Gateson, Robert Barrat, Gordon Westcott and Grant Mitchell—to name only a few of the numerous supporting cast—were excellent in their various roles.

As Miss Chatterton's leading man, George Brent has the first real opportunity he has been given for many months to demonstrate the strength of his personality and the power of his artistry. He acquires himself with brilliance from the first scene to the last.

"Lilly Turner" will rank for many months to come as Ruth Chatterton's masterpiece, and one of the conspicuous successes of a tumultuous season. If you liked "Frisco Jenny," you'll love "Lilly Turner."

3rd day of run

### McHugh Was Really Hurt Staging Fight For "Lilly Turner"

Not every actor knows how to fight a film fight and that makes it tough on the player who has to take a cinematic licking for the benefit of the camera.

Franck McHugh, as Ruth Chatterton's husband in her new First National picture, "Lilly Turner," now at the Theatre, faced such a dilemma during the filming of that picture.



RUTH CHATTERTON

Cut No. 2  
Out 15c Mat 5c

He was to be "knocked into a cocked hat," the script said, by Gordon Westcott, a youthful actor who was admittedly not trained in "pulling punches." What added to the complications was that William A. Wellman, a glutton for realism, was to direct the scene.

All through his lunch hour McHugh worried aloud and at length about the scene which was so shortly to be followed.

"I'll get it in the neck sure," he grumbled. "Gordon's nervous about it too and that means curtains for Frankie McHugh. You wait and see."

And those who waited saw McHugh taking the licking of his life. Wellman saw to it. He never takes a fight scene but once. And he had said nothing to Westcott about "pulling his punches."

The fight leads up to the smashing climax of "Lilly Turner," a glamorous picture of tent show life with Miss Chatterton the Carnival Queen.

4th day of run

### "Lilly Turner" Role Fulfilled Life Long Ambition for Kibbee

Guy Kibbee is realizing an old and all-but-forgotten boyhood ambition of his in playing the role of "Doc" McGill, traveling miracle man, gland specialist and all-around rejuvenator, in Ruth Chatterton's latest First National picture, "Lilly Turner," now at the Theatre.

Kibbee, when ten years old, was consumed with a burning desire to be a traveling medicine man, at the head of his own show. He says he never missed any of the medicine shows that came to the Texas town where he lived.

"Boy, what a kick I used to get out of listening to the Doc's sonorous periods, as he rolled off his spiel about the marvelous remedies," said Kibbee. "I used to go home after one of those sessions and practice reeling off the rigmarole myself. I thought I was pretty good, too."

"A little show of some kind—a blackface act, or a singing and dancing number, an oriental dancer, a rope-spinner, a monologist—always preceded the business part of the performance. The glamor of it was real. I believed every word those old fakirs uttered."

"That's what I did such a lot of in my picture. I was an old boy as he looked to me, and of an unsophisticated youth I was in those days."

George Brent has the leading male role opposite Miss Chatterton in "Lilly Turner," while others in the cast include Frank McHugh, Ruth Donnelly, Robert Barrat, Marjorie Gateson, Gordon Westcott and Grant Mitchell. William A. Wellman directed.

#### Opening Day Story

### Ruth Chatterton in Amazing New Role Opens at . . . Today

Ruth Chatterton comes to the theatre today in the most astounding characterization she has ever portrayed on the screen—in the title role of the First National picture "Lilly Turner."

As Lilly Turner, the "Cooch" dancer and come-on girl for a carnival, she has in this picture more clandestine love affairs than most actresses portray in a lifetime. She flits from one love to another with a wild abandon inspired by cruel mistreatment at the hands of her first lover. It is not until she finally awakens to real love that ghosts of her many sweethearts rise up to haunt her.

The picture, based on the stage success by Phillip Dunning and George Abbott, reveals the life behind the scenes of the players in the tawdry medicine tent shows and the glamorous carnivals. Gone is the stately Miss Chatterton, of the society drawing room: In "Lilly Turner" is Chatterton, cooch dancer who wiggles her hips and jiggles her chest muscles to fascinate and lure the male; the poseur in pink tights and flimsy, transparent costumes.

Never, it is said, has she given such a powerful characterization as that of Lilly Turner, the girl who flaunts her charms to devastate the heart of the male; whose life is one of butterfly gaiety on the surface and bitter heartaches beneath.

"Lilly Turner" is a vivid, realistic story with frivolity and pathos and real dramatic power. George Brent plays the leading masculine role opposite Miss Chatterton, the first time the two have been teamed together since their marriage last Fall. Others in the cast include Frank McHugh, Ruth Donnelly and Guy Kibbee.

The direction was in the hands of William A. Wellman who directed Miss Chatterton in "Frisco Jenny."

1st day of run

### Accident Aids Star of "Lilly Turner" to Put Over Realism

Ruth Chatterton couldn't do a hoochi coochi dance one day, because she had hurt her hand. So her movie director had her become a mother instead, using the pain from the injured hand to create added realism in the scene.

Not that the dance required any particular action of the hands. In fact it is largely done by wriggling the hips and shaking the muscles of the chest. But a bandaged hand does not go so well with the flimsy and abbreviated costume of a cooch dancer.

The dance is a scene in the First National picture, "Lilly Turner," now playing at the Theatre, in which Miss Chatterton has the role of a performer in a carnival tent show. The evening before the day she was scheduled to do the dance scene she caught her hand in an automobile door and two fingers were crushed.

Miss Chatterton gamely appeared on the set, although her face was pale from the agony she was suffering.

Director William A. Wellman looked her over and shook his head. She was entirely too pale, her hand was bandaged and he feared that the contortions would make the injury worse.

Then a bright thought struck him. In one of the sequences Miss Chatterton goes to the hospital.

"Perfect!" said Bill. "You're all pale around the gills. You'll register the agony of a hospital patient and you can keep your hand under the covers so it won't show."

So the company was shifted to another set where the hospital had been built, and Miss Chatterton lay in bed all day and suffered.

The cooch dance scene was not forgotten, but was taken at a later day when Miss Chatterton had somewhat recovered from her injury.

2nd day of run

### Brent Beats McHugh At Memorizing Part For "Lilly Turner"

George Brent, who has the leading masculine role with Ruth Chatterton in the star's latest First National production, "Lilly Turner," now at the Theatre, has the reputation of being the fastest "study" at the studio. He possesses what is popularly known as a "photographic memory," made so by years of training in stock companies.

During the production of "Lilly Turner," George and Frank McHugh, also a member of the company, engaged in a memory test to determine which one could get the dialogue of a scene by heart in the shortest time. Frank is no slouch, either, when it comes to mopping up the "sides" of a part.

By agreement, they chose a sequence in "Lilly Turner" that was three pages long, neither of them had ever read. Miss Chatterton and the other players went on with their scenes under the direction of William A. Wellman, while George and Frank retired to another section of the big stage and began to "eram."

When the showdown came, George Brent beat Frank McHugh by almost five minutes. George's exact time was twenty-four and a half minutes. Frank's was a trifle over twenty-eight minutes.

"There's nothing like a few years in a stock company to cultivate and improve one's memory," laughed George afterward. "You're carrying two plays in your head all the time—the one you're playing that week and the one you are rehearsing for the following week—and studying a third in your spare moments."



Ruth Chatterton and Guy Kibbee as they are seen in First National's exciting drama "Lilly Turner." The story deals with the hectic adventures of a wandering side show and serves as the most stirring screen vehicle Miss Chatterton has ever had.

Cut No. 7 Out 30c Mat 10c

# ADVANCE FEATURES

## Advance Feature

### Chatterton Visited Medicine Show for Screen Atmosphere

Makes Rounds of Carnivals With George Brent Before Making "Lilly Turner," Her Latest Hit

By CARLISLE JONES

**D**R. ROGER BARTHOLOMEW GRANT who sells "Grant's Graduated Gland Granules" from an improvised counter in an empty store building on a Main Street Corner in Los Angeles, had distinguished customers recently but didn't know it.

A quiet couple, wearing dark glasses and excessively plain clothing, joined the little group of curious and ailing huddled in the store building, after the "doctor" had started his lecture. They listened with rapt attention and seemed to be making mental notes of the promises of good health and long life, which he was making.

Since they appeared interested enough to be good prospective customers, "Doc" Bartholomew Grant addressed many of his remarks directly toward the quiet couple. He told them that "Grant's Graduated Gland Granules" were good for almost everything from brain fatigue to fallen arches; that they would prolong life and lighten the problems of existence.

Eventually the man bought one of the gaudy blue bottles of the panacea for fifty cents and together the man and woman left the store room.

But had the silver-tongued spell-binder followed his customers out of the building, he would have been doubly amazed and voluble in his remarks to future audiences.

He would have seen the quiet corner and gotten into the driven car. And had he been presumptuous as to peek into the ton-

neau of that car he would have seen, when they removed their dark glasses, that his distinguished customers were Ruth Chatterton and George Brent.

And had he waited until they drove away he would have been even more disconcerted to have seen that the gaudy blue bottle of "Grant's Graduated Gland Granules" had been left on the dark sill of a side street window, its cure-all properties untested, its decorated cork untouched!

#### Seeking Realism

Because Miss Chatterton and Mr. Brent were out after information, not medicine, "Doc's" place was the third such emporium of health promises they had visited the same night.

In each place they paid for the information they absorbed by buying a bottle, or a box or a package of

the concoction which was to make the world brighter for them. And after they left each place they dropped the purchase in the nearest corner.

What they were actually making was a tour of the medicine shows to get a necessary insight into the strange business which forms the background of their newest First National picture, "Lilly Turner," which comes to the Theatre on ..... with Miss Chatterton as the star and Brent, her husband, in the leading supporting role.

The entire story of "Lilly Turner" is told in an atmosphere of gaudy carnival troupes, medicine shows and "health lectures." It is a daring role for the exquisite Miss Chatterton, more daring, in fact, than the sensational departure from the usual which she made in "Frisco Jenny." For in "Lilly Turner" her beautiful form is used to attract customers to the tent show.

Being a stickler for knowing the subject she deals with, Miss Chatterton made the rounds of the Main Street "health lectures," collecting atmosphere for her picture from "Doc" Roger Bartholomew Grant and others like him.

Both Miss Chatterton and Brent declared they enjoyed the experience of visiting the shows, for while both have been troupers, their sphere of activities were far removed from the gaudy tent show.

"Lilly Turner" presents the gilt and glitter of the carnival show, with a realistic picture of the dives of those engaged in this lowly form of entertainment.

There is a strong supporting cast which includes Frank McHugh, Ruth Donnelly, Guy Kibbee, Gordon Westcott and Marjorie Gateason. The screen play by Gene Markey and Kathryn Seola is based on the drama by Philip Dunning and George Abbott.

rashly believe they can predict what she will do next, or feel certain they have plumbed the depths of her versatility.

During the course of the drama, Miss Chatterton is called upon to do an oriental "coochi" dance, as the chief woman performer in the tawdry carnival show she is traveling with.

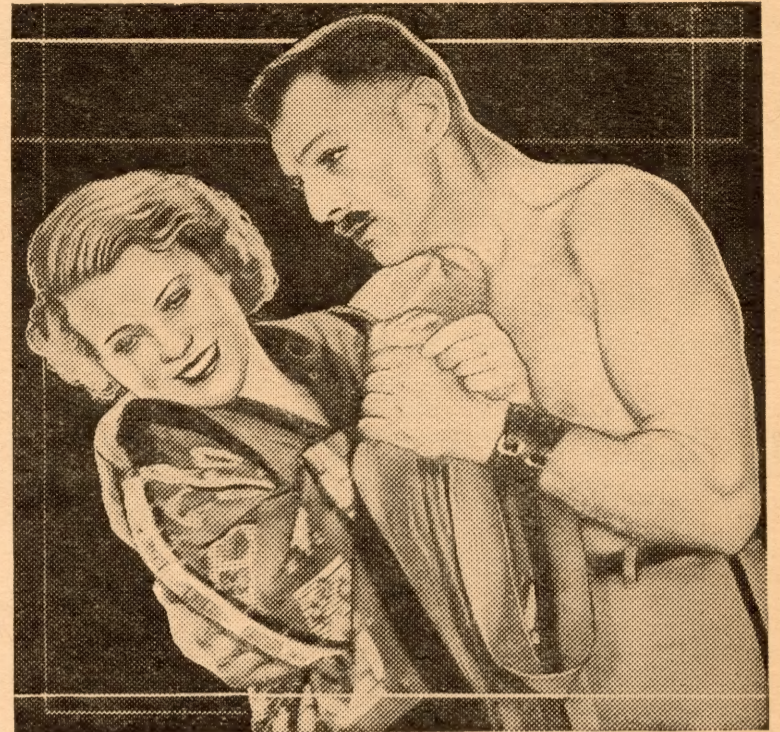
She did it—diaphanous turkish trousers and everything else that went with it—in a manner that caused Director William A. Wellman and her fellow-players to watch her with open-mouthed amazement and admiration. There had been not a few private bets around the set that the star would ask to have a "double" do the dance itself, confining her own appearances to a few close-ups which would not detract from the dignity of a great dramatic actress.

The betters failed to reckon with Ruth Chatterton. To her, the dance was as important a part of the drama as any other scene in the picture, and she mastered it with the thoroughness that is typical of anything Ruth Chatterton does.

Those who know Ruth Chatterton best will tell you that it's a waste of time to try to predict what she will do in a given situation. You can be sure of one thing—it will always be the unexpected.

George Brent has the leading role in "Lilly Turner" opposite the star. The supporting cast is an unusually large one and includes such accomplished artists as Frank McHugh, Guy Kibbee, Ruth Donnelly, Gordon Westcott, Marjorie Gateason, Robert Barrat, Grant Mitchell, Arthur Vinton, Margaret Seddon, Hobart Cavanaugh and Mae Busch.

William Wellman, who directed "Frisco Jenny," was in charge of "Lilly Turner." The picture depicting the glamorous life of the traveling carnival tent shows, is an adaptation of the play by Phillip Dunning and George Abbott, the screen play being the work of Gene Markey and



The ever charming Ruth Chatterton and Robert Barrat help to make "Lilly Turner" one of the most engrossing pictures ever witnessed. Prominent in the cast are George Brent, Frank McHugh and Guy Kibbee.

Cut No. 6 Out 30c Mat 10c

## ADVANCE SHORTS

### Ruth Chatterton First To Wear New Style Hat

Ruth Chatterton is the first actress to wear the new style deep crowned hat. She appears in it in her latest First National picture, "Lilly Turner," which opens at the Theatre on .....

It is a wide brimmed, black satin picture hat. The day of the shallow crowned, pancake or pill-box hat is over according to First National's millinery designer, because they are not becoming to the majority of women.

### Chatterton Pulls Fast One on Fellow Players

Ruth Chatterton pulled a fast one on her fellow players at the First National studios during the production of "Lilly Turner," which comes to the Theatre on .....

As Lilly Turner, the Carnival Queen, she does a hoochie coochie dance on a platform in front of a medicine tent show. All the members of other companies on the lot, as well as the Chatterton company, were anxious to see the stately Chatterton wiggle her hips in the cooch, and crowded about the tent at the scheduled time for the scene to be shot. But Miss Chatterton took one glance at the crowd and whispered a quiet word to Director William A. Wellman. The result was that the "shooting" time was changed so that no one knew it was being taken except those directly concerned.

### Mad Actor Tosses Fellow Player Through Window

Frank McHugh walked with a limp for several days after a scene in "Lilly Turner," Ruth Chatterton's latest starring vehicle for Warner Bros. which comes to the Theatre on ..... The scene calls for Robert Barrat, a carnival strong man, to beat him up and throw him out of a window. Barrat, who is supposed to have gone suddenly berserk, as a result of his unrequited love for Lilly Turner does a good job both of the beating and tossing. He hurled McHugh bodily through a window, sash and all. McHugh fell to the ground considerably bruised though not seriously injured.

### Actor's Maniacal Shout Frightened Film Players

Robert Barrat, who plays the strong man in Ruth Chatterton's latest First National picture, "Lilly Turner," now showing at the Theatre, is conceded to have the most blood-curdling maniacal yell ever heard outside an asylum.

It is a matter of record that to the very end of Barrat's scenes, in which he plays the part of a madman, every man working on the set jumped each time Barrat cut loose.

## BIOGRAPHIES

### GEORGE BRENT

George Brent, featured player at the Warner Bros.-First National Studio, who will next be seen in an important role in "Lilly Turner" with Chatterton, was born in Dublin, Ireland, and educated in the University there. His first stage experience was with stock companies of which he has at one time or another owned six. His first screen role was with Ruth Chatterton, to whom he is now married, in "The Rich Are Always With Us." Other prominent roles are "Baby Face," "The Keyhole," "The Crash," "They Call It Sin," "The Purchase Price," "Week-End Marriage" and "Miss Pinkerton," also "So Big" and "42nd Street."

### RUTH CHATTERTON

Ruth Chatterton was born in New York City. She began her stage career at fourteen and was a star at seventeen and director of her own company at twenty. One of her greatest stage triumphs was in "Mary Rose," by Sir James Barrie, she, along with Ethel Barrymore and Maude Adams, being the only American actresses ever to be starred in one of Sir James' plays.

At the time of her advent into pictures, she was one of the leading stars of the American stage. Always a consummate actress and richly endowed with stage experience, she easily adapted herself to the changed conditions of a screen role and was outstanding in her first effort in pictures. Since then she has gained even a greater popularity than she enjoyed as a stage star.

Some of her biggest screen successes are, "Madame X," "Sarah and Son," "Once a Lady," and the First National pictures "Frisco Jenny," "The Rich Are Always With Us" and "The Crash."

## Advance Feature

### Chatterton Does "Cooch" Dance and Stuns Studio

Star Always Does the Unexpected, But She Surprised All In Her "Lilly Turner" Role

**R**UTH CHATTERTON has been doing the unexpected all during her eventful life. Her career is an ideal illustration of the old saying that "the unexpected always happens." The most significant things that have occurred to her have been the unexpected ones—often as much of a surprise to her as they were to everyone who knew her.

Take the matter of her becoming an actress in the first place. It began as the result of a school girl "dare." At the mature age of fourteen, she made some sharp but intelligent criticisms of a play she had just seen in Washington with a party of friends.

One of the girls in the group rather snootily suggested that Ruth couldn't do as well as the player she was criticising and dared her to get a job as an actress.

#### She Took the Dare

Ruth took the dare. The next day she applied for a position in the company at the theatre. To her astonishment, she was taken on. She has been on the stage and screen ever since.

Her joining of Henry Miller's theatrical companies was one of those "bolts from the blue" that are familiar occurrences to anyone who has followed Miss Chatterton's career.

A procession of triumphs under the Miller management followed, season after season.

It is safe to say that Miss Chatterton's entrance into motion pictures was as complete a surprise to her as it was to her friends. She had taken a screen test in the early days of talking pictures, and the director for

whom it was made had rejected it. Nothing had come of the incident except disappointment. Miss Chatterton had practically dismissed the screen from her thoughts, when Emil Jannings demanded that she be sent for. Miss Chatterton was summoned—and the rest is history.

Followers of Ruth Chatterton have come to expect the unexpected from this amazing actress, who for two years has been one of the important stars of Warner-First National pictures.

In "Frisco Jenny," one of her most successful pictures, the star took her audiences completely by surprise in her delineation of the central figure, the uncrowned queen of San Francisco's underworld.

#### Wore Diaphanous Trousers

In "Lilly Turner," her latest production for First National, which comes to the Theatre on ....., Ruth has a series of fresh surprises in store for those w



# CURRENT FEATURES

## Current Feature

### Reporter Visits Home of Chatterton and Blows Fuse

Star of "Lilly Turner" Adamantly Refuses to Lend Self For Personal Publicity Purposes

By CARLISLE JONES

RUTH CHATTERTON and George Brent live in a severely plain, white colonial house on a quiet street in Beverly Hills, California, north of the "tracks" and in what is generally conceded to be the "next to the best" district in the city.

In this well ordered home no reporter is exactly welcome. The friendly, open-faced house is closed to those who would broadcast its secrets to an eager world. So it came about that when the aloof Miss Chatterton consented to "sit" for home portraits, which were needed for her latest First National picture, "Lilly Turner," now showing at the Theatre, your unofficial observer donned cap and overalls and went along as the photographer's assistant.

They are substantial, costly, but in no way spectacular.

#### Both Husbands' Pictures

On the piano in the living room stands a large framed portrait of George Brent. It is a good likeness of his pleasant face. On a small table between the two street windows in the same room is an equally large, framed photograph of Ralph Forbes. Buddy thought he might get a picture of Miss Chatterton standing by the piano and between the two pictures, but he was mistaken.

At the end of a half hour Miss Chatterton and Mr. Brent arrived. She came in pleasantly, greeted Buddy and asked how much time he would need for the pictures. She was dressed in a dark hat and coat over a dark street dress and Mr. Brent had on polo togs.

During our wait Buddy had planned his campaign. He outlined it briefly. He wanted pictures of Miss Chatterton and some of Miss Chatterton and Mr. Brent, taken in interesting spots all over the house. Miss Chatterton vetoed it all with a single gesture.

#### Star Lays Down the Law

"No pictures showing the house," she said. "Just portraits, please."

Buddy showed his disappointment. Miss Chatterton remained unmoved. Outside it had grown dark and Miss Chatterton glanced at the clock. "And we must hurry," she added, "we have a dinner engagement."

"Thirty dollars," said Buddy and we went to work.

Miss Chatterton went into a pose on the stairs; Mr. Brent went to his room to dress for dinner; Buddy went under the black cloth behind his camera and your unofficial observer went out to the fuse box to watch the sparks fly.

They flew, too. When the last extra fuse was in place, your observer retreated hastily through the kitchen, past Ernest and on into the living quarters to warn Buddy about the situation.

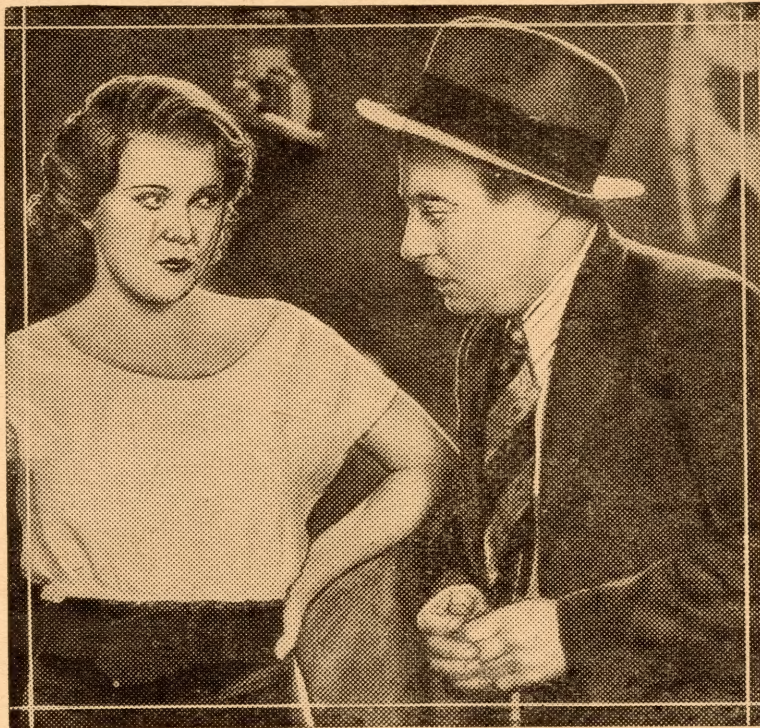
They were in the card room by that time, both Miss Chatterton and Mr. Brent and both in dinner dress and Buddy had just made the last picture.

It was just as well, because the lights in the living room wouldn't work anyway and Ernest, as he showed us out, commented caustically upon the peculiar way the electric ice box was refusing to make ice.

#### Her Daring New Role

In "Lilly Turner," Miss Chatterton takes a daringly new role, that of a tawdry carnival performer who drifts from one show to another, leaving a trail of lovers in her wake. George Brent, her leading man, finally comes into her life, the one man she has ever met whose chief aim in life is not to prey on pretty women.

Others in the cast include Frank McHugh, Ruth Donnelly, Guy Kibbee, Gordon Westcott and Marjorie Gate-son. The screen play by Gene Markey and Kathryn Scola is based on a drama by Philip Dunning and George Abbott. William A. Wellman directed.



Ruth Chatterton and Frank McHugh are both in First National's dramatic "Lilly Turner," the picture made from the Broadway stage success. Also prominent in the cast is George Brent.

Cut No. 4 Cut 30c Mat 10c

## Current Feature

### All Hollywood Agog When Chatterton Starts Work

Her First Day on "Lilly Turner" Set, Found All Connected With Studio Under High Tension

"CHATTERTON'S starting a picture."

Throughout Hollywood the news is told. Chatterton's starting a picture, "Lilly Turner," which is now playing at the Theatre.

For weeks prior to this eventful day, writers have written, executives have "exceed," dressmakers have made dresses, property boys have gathered props, art designers have designed artful settings, painters have painted, hairdressers have designed hair dresses and several hundred other artisans and laborers have given their time and directed their energies toward this particular day.

The day when Chatterton starts a picture.

It begins early. By four o'clock, long before daylight, the mills are humming and a long line of workmen has filed through the First National studio gates to put the finishing touches on the first Chatterton sets.

Even in the well ordered Chatterton-Brent home in Beverly Hills, there is a semblance of excitement.

The household is astir early and the chauffeur has the big car polished an hour earlier than usual.

Scotty, the property man, who has been up half the night gathering the last of a long list of props for the picture, is at work again by daylight. There is no telling what a director will expect of a prop man on short notice.

#### Ready at Eight

By eight o'clock, then, on the morning Chatterton starts her picture, everything is in readiness for her arrival.

The "inside rag man" has given his final approval of the dressing of the set. The art director has agreed. Electricians, "grips," cameraman, sound experts, script girl, the director's assistant and the assistant's assistant, are on the job an hour ahead of time.

At eight o'clock the big black Packard car with the initials R.C.B. on its sides, glides through the studio gates and halts close by the entrance of the Chatterton bungalow. Miss Chatterton gets out and goes in. In short order a dozen studio employees hurry along in that direction.

There is Orry-Kelly, studio costume designer, with plans for the dresses Miss Chatterton is to wear later in the production. There is portrait artist Elmer Fryer, with portraits of the star on which he wishes her approval. There is Pere Westmore and his crew of assistants, hair dressing and makeup experts who are to change Miss Chatterton within the hour from a sleek lady of fashion to a carnival hussy in tights.

There is the assistant director on

hand to outline the scenes and costume changes for the day; there is Miss Chatterton's secretary, Miss Gray, the chauffeur, waiting to drive her to the stage—and your bewildered correspondent, trying to get a story.

As nine o'clock, the zero hour for the start of the Chatterton picture, nears, the tension grows. Two minutes before the hour Miss Chatterton leaves her bungalow, alone, enters the car and is driven to the sound stage door.

There is one moment of awful silence as she nears the set. Director Wellman, his unruly hair already well ruffled, walks out to greet her. She smiles charmingly and chats with him a moment. Then she goes to the members of the crew who have worked with her on other pictures, speaks to each individually, says she is glad to see them working with her again and disappears into her portable dressing room nearby for a final look at her makeup.

Director Wellman explains the first scene, which is not, it appears, the first scene in the picture by any means. It is a scene in which Miss Chatterton, in her scanty costume, poses as a living artist's model within a crude frame on the lecture platform of a quack health doctor. Guy Kibbee is the doctor.

When Miss Chatterton emerges from her dressing room the scene is explained again. They rehearse, Miss Chatterton still wearing the flaming kimona.

"Shall we take it?" demands Wellman, excitement getting the better of him.

"Let's" says Miss Chatterton, throwing the dressing gown over the back of her chair and stepping onto the platform in her revealing costume.

"Turn 'em over."

That's what happens when Chatterton starts a picture. And that's what happened when "Lilly Turner" was put into production with Miss Chatterton and a strong supporting cast, including George Brent, Frank McHugh, Ruth Donnelly, Guy Kibbee, Gordon Westcott and Marjorie Gate-son.

## (Current Short Feature)

### Studio Crowd Tried To See Chatterton Do Her Cooch Dance

"Ladies and gentlemen. I am sorry to say that Miss Chatterton has hurt her hand and will be unable to dance the cooch dance this afternoon. Now everybody who *thinks* they have business on this set can go back to their offices and get to work."

The above speech by Director William A. Wellman probably will go down in studio history as the most remarkable speech ever made on the First National lot.

Remarkable for many reasons, but primarily because it was true. Ruth Chatterton had hurt her hand; seriously, it developed, with two fingers broken when an automobile door was accidentally closed upon them. And until she hurt her hand she had expected to dance what is commonly known as the "hoochi-coochi" for the benefit of the cameras and her latest picture "Lilly Turner," now showing at the Theatre.

It was a day for which the studio had waited quietly but expectantly. In some mysterious way, word went around that the time had arrived for Miss Chatterton to make the much discussed dance scene. The story of "Lilly Turner" is the story of life behind the scenes of carnivals, medicine shows and quack "health lectures" and a part of the unusual requirements for the role was that Miss Chatterton, the dignified lady of the screen, was to do a most undignified and unladylike dance on a platform in front of a tent show.

As soon as the news of the accident interested the scene, dozens of people found business to do on the set that afternoon. The prospect of seeing the elite Miss Chatterton going through the contortions of a muscle dancer was too tempting to pass up.

And this led to Director Wellman's remarkable speech. It is altogether possible that had Miss Chatterton not hurt her hand during that particular noon hour, she would have insisted that some of the augmented picture crew be dismissed from the stage before she started the dance. She was saved the necessity of making such a demand by the unhappy accident to her hand.

Care was taken to see that the time for the dance scene, when it was finally made, was kept a secret from all except the workers it was necessary to have on the set. As it was, only a few people in the studio can boast of having actually seen Miss Chatterton dance the "hoochi-coochi."

But if Miss Chatterton hadn't suffered an accident to her hand and if Director Wellman hadn't made his sarcastic speech when he announced the accident, it would have been different, very different.

## RUTH CHATTERTON



Ruth Chatterton as she appears in First National's thrilling "Lilly Turner." Miss Chatterton is supported by a noteworthy cast which includes George Brent, Frank McHugh, Guy Kibbee and many other screen favorites.

Cut No. 5 Cut 15c Mat 5c

## SCREEN RECORDS

**RUTH CHATTERTON** — "Frisco Jenny," "The Crash," "The Rich Are Always With Us," "Madame X," "Sarah and Son," "Tomorrow and Tomorrow."

**GEORGE BRENT**—"The Keyhole," "Baby Face," "42nd Street," "They Call It Sin," "The Crash," "The Purchase Price," "The Rich Are Always With Us."

**FRANK McHUGH** — "Elmer the Great," "Parachute Jumper," "Ex-Lady," "Grand Slam," "The Wax Museum," "Blessed Event," "Life Begins."

**RUTH DONNELLY**—"Ladies They Talk About," "Hard To Handle," "Blessed Event," "Jewel Robbery," "The Rainbow Trail."

**GUY KIBBEE** — "Girl Missing," "The Life of Jimmy Dolan," "42nd Street," "Central Park," "Scarlet Dawn," "Crooner," "The Dark Horse."

**GORDON WESTCOTT**—"The Adopted Father," "Private Detective," "Merrily We Go To Hell," "Guilty as Hell," "He Learned About Women," "The Crime of the Century."

**MARJORIE GATESON** — "Employees' Entrance," "Silver Dollar," "Street of Women," "The King's Vacation," "Husband's Holiday," "Beloved Bachelor."

**ARTHUR VINTON**—"Blondie Johnson," "Central Airport," "Picture Snatcher," "The Viking."

**ROBERT BARRAT**—"Silk Express," "Baby Face," "Picture Snatcher."

**GRANT MITCHELL**—"Central Airport," "Twenty Thousand Years in Sing Sing," "Three on a Match," "Week End Marriage," "New York Town."

**MAE BUSH**—"Doctor X," "Scarlet Dawn," "Blondie Johnson," "Wicked," "Defenders of the Law," "Young Desire."

**MARGARET SEDDON** — "Divorce Among Friends," "Dancing Sweeties," "Dude Wrangler."

**WILLIAM WELLMAN (director)**—"Frisco Jenny," "The Racket," "So Big," "The Hatchet Man."

## "LILLY TURNER" NEW CHATTERTON HIT, UNQUESTIONABLY HER BEST



Ruth Chatterton, who scored such a tremendous success in "Frisco Jenny," is back again in another down-to-earth role as the star of "Lilly Turner."

Gone is the stilette society girl that Chatterton has portrayed on the screen in the past. Instead of silks and satins, she wears tights—instead of richly appointed boudoirs, her bedroom is the back of a truck or the inside of a side show circus tent. It's a storm tossed Lilly Turner—buffeted by fate at every turn, who tries to get a little happiness through clandestine love affairs, that is portrayed by Chatterton.

With her in "Lilly Turner," now at the ..... Theatre are George Brent, her husband, Frank McHugh and Guy Kibbee, in addition to many other players of note.

Cut No. 11 Cut 60c Mat 20c

## CURRENT SHORTS

### Ruth Chatterton's Jaw Tired From Gum Chewing

During the filming of the First National picture "Lilly Turner," now showing at the ..... Theatre, Ruth Chatterton upset all precedent as to the exquisite lady's gum chewing.

Miss Chatterton chews steadily between scenes during the making of all her pictures, partly as a relief for nervousness, partly as a method of keeping her mouth and throat moist and her voice natural.

But in "Lilly Turner," Miss Chatterton had to chew gum throughout most of the sequences in the picture itself. With so much jaw exercise during scenes, she decided to do without the usual gum between gum chewing scenes.

### George Brent Has "It" In "Lilly Turner" Film

It is usually the female of the species that is supposed to be endowed with "it," but in "Lilly Turner" it is George Brent who is supposed to have a fatal fascination for the opposite sex. In his role as strong man of a medicine show the women just can't resist his sex appeal, although he himself loves only one. Brent is playing opposite Ruth Chatterton for the first time since their marriage in her latest starring vehicle for First National, the story of the life of a Carnival Queen, now showing at the ..... Theatre.

### Ruth Chatterton Barely Clad in "Lilly Turner"

As "Lilly Turner," in the First National picture of the same title, now showing at the ..... Theatre, Ruth Chatterton appears as nearly in the altogether as the legal statutes permit. She has the role of a Carnival Queen whose duties are the luring of men into a medicine tent show. This she does by exposing her devastating figure as much as possible. Clad only in pink tights she poses as Venus and in transparent cheese cloth as Diana. She also performs a cooch dance clad in flimsy garb.

## CURRENT SHORTS

### Brent Crashes to Floor On a Collapsible Chair

George Brent, who has the leading masculine role opposite Ruth Chatterton in "Lilly Turner," a First National picture now showing at the ..... Theatre, sat down on the wrong chair, much to his regret during the making of the picture. He walked across the stage and pulled up a chair beside Miss Chatterton. The chair collapsed and George sprawled on the floor in a most undignified posture. And was George's face red. The chair was a "breakaway" used for tricks in the picture which is the story of carnival and medicine tent show life. George had forgotten all about the magic chair.

### Frank Barrat Plays Role In Ruth Chatterton Hit

Frank Barrat, who plays the role of the berserk strongman lover of Ruth Chatterton's in "Lilly Turner," which is now playing at the ..... Theatre, played the same role in the stage production when it ran in New York last season. Although Barrat, was brought to Hollywood for this special role, Warner Bros.-First National, found him to be such a splendid actor they also used him in a very important role opposite James Cagney in "Picture Snatcher."

### Ruth Chatterton Gets Off Sharp Wise-crack

Ruth Chatterton and Ruth Donnelly are at variance in their ideas as to what constitutes good music. During the production of "Lilly Turner," a First National picture now showing at the ..... Theatre, a professional musician was engaged to sing at Miss Chatterton's wedding. Miss Donnelly, who has an important part in support of the star, listened raptly to the singing, sighed and remarked: "Just think I had a voice like that once."

"Once is enough," replied Miss Chatterton.

## Advance Publicity Story

### 'RAG MAN' GETS HIS INNING IN 'LILLY TURNER'

The "outside rag man" had his inning when First National filmed the newest Ruth Chatterton picture, "Lilly Turner," which comes to the ..... Theatre on .....



GEORGE BRENT  
Cut No. 1  
Cut 15c Mat 5c

It is the "outside rag man" who provides such incidentals as tents, awnings, side show fronts and carnival trappings, in contrast with the "inside rag man" who hangs the drapes and curtains of the ordinary interiors.

The "outside rag man," a member of the studio drapery department, does not get a chance to show what he can do as often as his "inside" co-worker, but in "Lilly Turner," a story of carnival troupes, medicine shows and quack health lecturers, he had his long awaited opportunity and made the most of it.

Miss Chatterton has the role of Carnival Queen in the picture and George Brent plays opposite her as the strong man. William A. Wellman directed.

### McHugh Slept in His Suits To Look Seedy

The best way to make a man's coat look as though it had been slept in by its owner is for its owner to sleep in it, declares Frank McHugh.

He did just that with his costumes in the First National picture, "Lilly Turner," now showing at the ..... Theatre. McHugh plays an important semi-comedy role opposite Ruth Chatterton, in which he wears three or four different outfits, all of them clothes badly in need of a tailor's attention.

"I slept in a different suit each night," McHugh says, "for the first four nights after I had the wardrobe complete. After that I just slipped the coat I was to wear the following day over my pajama coat at night and let the wrinkles form."



Ruth Chatterton and George Brent are reunited again in the movies for the first time since their marriage. They play the leading roles in First National's stirring "Lilly Turner."

Cut No. 8 Cut 15c Mat 5c

# EXPLOITATION

## Ballyhoo Picture With Circus Herald

Below is a layout and copy for a circus throwaway which helps to sell Ruth Chatterton in "LILLY TURNER" in typical ballyhoo style. Your local printer can use the sample in making up your order. Use cheap colored news-print paper; the larger the size—the more attention it will get.

Distribute these heralds from the truck carrying your street ballyhoo (described elsewhere in this section) distribute from door to door; in parked autos; at baseball parks and fair grounds.

## DON'T MISS PROF. MCGILL'S FAMOUS HEALTH LECTURE!

Learn the secrets of  
**LOVE—LIFE—YOUTH**

*Enjoy Glowing Health  
and a Youthful Figure*

# SEE!!

**RUTH  
CHATTERTON**

*—in a role that fits her like  
a pair of black silk tights!*

*—as the "come-on" girl in  
a traveling medicine show!*

*—taking her love in one  
night stands!*

*She has a weakness for  
strong men!*

**NOTE: This space  
for Cut No. 14  
illustrated in Ad.  
Section.**

## RUTH CHATTERTON in "LILLY TURNER"

First National's Sensational Hit

with **GEORGE BRENT**

Frank McHugh — Ruth Donnelly

Guy Kibbee — Mae Busch

*Now Playing*

# STRAND

**COME EARLY**

SEE FOR YOURSELF WHAT THE  
GREAT CHATTERTON HAS TO OFFER

(Added  
Vitaphone  
Hits)

## TAKE YOUR BALLYHOO CUE FROM PICTURES' CIRCUS ATMOSPHERE

"Lilly Turner" should be exploited in real circus style. Tear down all the barriers of dignity that heretofore surrounded a Ruth Chatterton picture and give this one all the medicine-side-show atmosphere you can create.

For your advance lobby display set up a typical side-show with a barker splicing the selling copy. Use the same idea for the front of your theatre. To help you in arranging this, refer to still No. 9 in the regular set available at your exchange. The barker's sales-talk may be taken from the copy on the circus herald printed in this merchandising plan. Have the barker hand out this herald to everybody in advance and during the run of the picture.

If you want to elaborate on this idea, incorporate the Country Fair stunt. Get your local merchants to hold exhibits in your lobby, each to

occupy a separate booth. Have the merchants offer prizes of merchandise at their booths for various contests. Award these prizes to the winners on the stage during the run of "Lilly Turner."

Arrange with the merchants to pool a page of advertising announcing the Country Fair at your theatre and the merchandise they put up as prizes. Take space on this page to advertise "Lilly Turner" in all the glory of the biggest attraction at the Country Fair.

The Country Fair idea will attract a great many women who are natural Chatterton fans. But it is wise not to stress the Country Fair too strongly lest you give the impression that "Lilly Turner" is that type of a picture. Just use the idea for atmosphere and place plenty of sales copy on "Lilly Turner" throughout your lobby.

## LILLY'S PERSONAL LETTER WILL INTEREST WOMEN

A personal letter always gets a lot of attention. You can use the suggested copy, either reproduced in a woman's hand writing and have a printer's plate made of it, or else have it set in typewriter type. Send the letter on inexpensive ladies' stationery to your regular mailing list and distribute same to store and office employees.

Dear Friend:

I am confronted with a most perplexing problem; but first let me tell you my story. Several months ago I married a man who turned out to be a bigamist. I was left alone and penniless and about to become a mother, but a friend consented to marry me to give my baby a name. Later I met a man who showed me the way to get a divorce.

It so happened that the man who came to my aid when I needed help is now in serious trouble and I don't know whether I should stick by him in a life of misery or whether I should go off with the man who I know can give me eternal happiness.

I ask you to come and see my story on the screen starring Ruth Chatterton at the Strand Theatre starting next ..... and perhaps you can enlighten me.

Sincerely yours,

"LILLY TURNER"

## STRONG TEASER THROWAWAY

What

Every

Man

Should

Know

What

Every

Girl

Should

Know

An interest arousing novelty on this picture is the teaser booklet (Cover illustrated above). These booklets are shipped, half carrying the copy "What Every Man Should Know" and the other half, "What Every Girl Should Know." The inside copy and illustrative matter on both booklets are the same, carrying some intriguing copy following up the catchline on the cover. The teaser copy on the second and third pages works right into a flash ad display on "Lilly Turner" and your theatre, which appears on the last page. Hire an attractive looking girl to distribute them to the men and send a good looking man to hand them out to the women. Prices including your theatre and playdate imprints are as follows:

1M.....	\$4.00
3M.....	3.75 per M
5M.....	3.50 per M
10M.....	3.25 per M

Order direct from  
ECONOMY NOVELTY CO.  
239 West 39th Street  
New York City

## SPECIAL COLORTONE SLIDE

4x5 Colored positive only.....\$2.00—Set (pos. and neg.).....\$3.00  
3¼x4 Colored positive only..... 1.50—Set (pos. and neg.)..... 2.25

Order by Number N536  
NATIONAL STUDIOS, Inc.  
226 West 56th Street New York, N. Y.

# 6 Day Newspaper Contest Sells Strong Chatterton Role

The "LILLY TURNER" Dialogue-Contest" idea will appeal to everybody. It is a complete advance publicity campaign in itself and is bound to create a great deal of interest in the picture, more so because it presents Ruth Chatterton in an entirely different role, which will add thousands of new fans to her already huge following.

Plant this six day contest with your local newspaper. It is a great feature for the newspaper and will stimulate reader interest. There are six scenes in the entire series—one to be printed each day—and the situations which are described in the publicity story accompanying each scene, give easy leads to contestants to write the dialogue, while at the same time the stories sell the picture.

## HERE IS THE IDEA OF THE CONTEST:

Each day the cooperating newspaper publishes a scene from "LILLY TURNER," in which the dialogue is omitted. Readers are required to write the dialogue using no more

than fifty (50) words which they believe is suited to the particular scene. At the completion of the publication of the entire series of six scenes, the contestant should send the entire series, together with the dialogue for each scene to the contest editor of the cooperating newspaper.

In deciding the winners, judgment should be based on the cleverest dialogue written and best suited for each scene.

Since this is not a guessing contest, it is not necessary to add any aspect of essay writing. Offer cash, merchandise and guest tickets to see Ruth Chatterton in "LILLY TURNER" at your theatre. Prizes secured from cooperating merchants should be displayed in your lobby and advertised in your theatre programs. A small box listing the prizes should be carried during the run of the contest in the cooperating newspaper; guest tickets may be awarded as honorary prizes.

The number of winners depends on the number of prizes you can secure.

## HOW TO PLANT THIS CONTEST

1. Plan to break this contest at least one week in advance of your opening playdate so that the last sequence of the entire series appears on the opening date of "LILLY TURNER." All together six scenes or sequences will be published.
2. Before actually breaking the first scene of this contest in the newspaper, have the newspaper run a news story (see advance story on this page). Also have the newspaper insert boxes on other pages of the newspaper or alternating pages, calling attention to this contest.
3. Announce the contest in your programs, heralds and in your lobby.

## PUBLISH NAMES OF WINNERS

Announce the names of the winners during the run of "Lilly Turner," if your contest closes opening day. Otherwise have the newspaper publish the winners the day you open your engagement.

## "LILLY TURNER" DIALOGUE CONTEST Dramatic Scene No. 1



## "Lilly Turner" Dialogue Contest Get Under Way

### Times Readers Can Win Theatre Tickets by Writing Lines for Ruth Chatterton Scenes

Okay, movie dialogue writing fans. Here is the first of a series of six photographs showing Ruth Chatterton in "Lilly Turner" her latest hit which comes to the Lyric Theatre, next

Ruth Chatterton, as you well know is the greatest American dramatic actress on the screen. Her intensely dramatic role in "Lilly Turner," is what inspired this contest.

Starting today, and for the next five days, the Times will publish a dramatic scene from "Lilly Turner," and will ask you to write what you think is being said by Ruth Chatterton or her fellow player in the picture.

We are going to give you a cue to each picture in the form of a brief account of events that led up to the scene. Then use your imagination and write what you think would be the proper dialogue for the scene depicted.

In today's picture we see Ruth Chatterton with Gordon Wescott who, as her bigamous actor husband, has been promising to take her to New York, but has been stalling her off with one excuse after another. They are on a train heading from one tank town to another. She has become tired of the one night stands they have been playing together—he as a second rate magician and

she as a come-on girl for his side shows. He has tried lamely to alibi his failure to take her to New York.

What do you think is Ruth Chatterton's reply to him?

Write your answer in not over 50 words and save it until you have answered all six pictures.

Then send them in, together with your address to "Lilly Turner" Dialogue Contest Editor, Care of the Times no later than.....

For the best 50 answers submitted, two tickets to see "Lilly Turner," will be awarded.

It's going to be lots of fun using your imagination in this contest. In addition, you have a great chance to see Ruth Chatterton in her most captivating picture as a guest of the Times.

You may send as many answers to each picture as you desire. The only thing we ask is that you send them all in at once at the end of the contest.

## SAMPLE COUPON

CLIP THIS COUPON AND ATTACH TO SCENE NO. 1 WITH YOUR SUGGESTED DIALOGUE

### COUPON NO. 1

I suggest as the dialogue for scene No. 1 in the "Lilly Turner" Dialogue Contest:

.....  
.....

Name .....  
Address ..... City .....

NOTE: Send your suggestion together with the other five scenes and accompanying coupons to the Contest Editor no later than (date).

(Advance Publicity Story)

## Novel Dialogue Writing Contest Starts Tomorrow

### 100 Tickets to "Lilly Turner" for Best Lines That Fit Ruth Chatterton's Dramatic Scenes

If you've ever had a yen to write dialogue for a motion picture here's your chance!

Tomorrow the Times begins an interesting six-day movie dialogue-writing contest, in conjunction with the Lyric Theatre. No, you don't have to write for six continuous days—but you do have to follow up the six day series of dramatic scenes taken from First National's latest hit starring Ruth Chatterton in "LILLY TURNER," which opens at the Lyric Theatre next.....

To participate in this contest all you are required to do is to write the dialogue which you think is best suited for the scene from "LILLY TURNER" which will appear each day, for six days. The events leading up to each picture will be given you. After the six scenes have been published, send the entire series to the contest editor of the Times, no later than (date you set).

The Lyric Theatre, cooperating with the Times has secured a valuable list of prizes including guest tickets to the Lyric Theatre. These

prizes will be awarded to (number) of winning contestants sending in the cleverest dialogue written and best suited for each scene.

"LILLY TURNER" presents Ruth Chatterton in a new and entirely different role, that of cooch dancer and come-on girl in a medicine side-show. Included in the supporting cast are George Brent, Guy Kibbee, Frank McHugh, Ruth Donnelly, Mae Busch and others.

Be sure to get tomorrow's issue of the Times and get an early start in the interesting past-time of writing dialogue for the movies.

## "LILLY TURNER" DIALOGUE CONTEST Dramatic Scene No. 2



## "Lilly Turner" Dialogue Contest Is Open To All

### Write Lines for Chatterton's Dramatic Scenes and Compete for 50 Lyric Guest Tickets

Here is the second picture in the Times-Lyric Theatre, "Lilly Turner" Dialogue Contest.

In case you failed to read yesterday's paper, we want to mention, that starting yesterday and continuing for the next five days, a new picture will be published daily showing a dramatic scene taken from Ruth Chatterton's latest movie, "Lilly Turner," which comes to the Lyric Theatre .....

Events leading up to the scene in the picture, will be given. You are then asked to write the dialogue in less than 50 words which in your opinion would be appropriate to the scene. At the end of this six day contest, send your answers numbered

according to each picture, to the "Lilly Turner" Dialogue Contest Editor, care of the Times. For the best 50 answers two pairs of guest tickets to "Lilly Turner," will be awarded.

Now here are the events which led up to the scene depicted in the picture published today.

Ruth Chatterton as "Lilly Turner," a cooch dancer with a medicine show, has a weakness for strong men. She is seen with Robert Barrat who plays the role of the circus strong man, madly in love with Lilly Turner. She has encouraged his clandestine attentions, but she has now tired of him. She tries to avoid him, but he manages to get her alone in her dressing room.

What is he saying to her?

**"LILLY TURNER" DIALOGUE CONTEST  
Dramatic Scene No. 3**



**Halfway Mark Reached  
In "Lilly Turner" Contest**

This is the third of a series of six pictures in the Times-Strand "Lilly Turner," Dialogue Contest, based upon Ruth Chatterton's latest dramatic hit, "Lilly Turner" which comes to the Lyric Theatre.....

Let's see how good you are at writing the dialogue for this one. Here we have Guy Kibbee, as the owner of a one night traveling Health Exhibition, pointing to Ruth Chatterton, who as Lilly Turner, a poseur and cooch dancer for the exhibitor, is supposed to inveigle the yokels into the show.

Guy Kibbee is supposed to be addressing a crowd of yokels.

What is Guy Kibbee saying?

Remember he is supposed to be a seller of quack medicines and Lilly Turner is his lure.

Save your answers until you have the dialogue for all six pictures, then send them all in together addressed to the Lilly Turner Dialogue Contest Editor, care of the Times.

For the 50 best answers to all six pictures, two guest tickets to "Lilly Turner," will be awarded.

Remember, you may send as many answers to each picture as you wish. The only conditions are that you limit each answer to 50 words and that all answers are sent in together no later than.....

**"LILLY TURNER" DIALOGUE CONTEST  
Dramatic Scene No. 4**



**"Lilly Turner" Dialogue  
Contest Fans Keep Busy**

The fourth picture in the Times-Lyric Theatre's "Lilly Turner," Dialogue Contest, has Ruth Chatterton and her husband George Brent who appears opposite her in her latest First National hit, "Lilly Turner" which opens at the Lyric Theatre.....

All over town the fans are having a good time and are keeping busy trying to figure out the best dialogue suited for each scene. You'll find it the topic of conversation at the soda fountain and social afternoon tea. It's great fun for everybody. Are you among them?

Can you write the proper dialogue to go with this picture?

George Brent, as the strong man chauffeur in the Health Exhibit, in which Lilly Turner, played by Miss

Chatterton, is the cooch dancer and come-on for the yokels, has just discovered that she has lied to him. He is very much in love with her, and she with him. Her past has been hardly what would be termed a nice one in family circles.

He has just upbraided her for having lied to him.

What did Chatterton reply?

Save your answer, of not over 50 words, until you have written the dialogue for all six dramatic pictures published in this contest and then send them all in together to the "Lilly Turner Dialogue Contest Editor," Care of the Times, no later than.....

For the 50 best answers, a pair of guest tickets to "Lilly Turner," will be awarded each winner.

**"LILLY TURNER" DIALOGUE CONTEST  
Dramatic Scene No. 5**



**"Lilly Turner" Dialogue  
Contest Ends Tomorrow**

Only two more pictures to go in the Times-Lyric, "Lilly Turner" Dialogue Contest. Here's the fifth of the six dramatic pictures taken from Ruth Chatterton's latest First National hit, "Lilly Turner," which comes to the Lyric Theatre.....

Can you write the dialogue to fit this picture?

Ruth Chatterton, as "Lilly Turner," the side show girl with a weakness for strong men, is sitting in her dressing room, seated behind her is Gordon Wescott, as Rex a second rate magician attached to the circus side show, to whom she is married. Standing is Frank McHugh, as Dave, a hard drinking roustabout connected with a cheap circus. Rex has just finished listing the vir-

tues he expected of a good wife. "Lilly Turner," whose life hasn't been a bed of roses, realizes that he is hitting at her own lack of character.

What did Ruth Chatterton reply?

Write your dialogue in less than 50 words and save it until you have written the dialogue for tomorrow's picture. Then send in all six answers at once to the "Lilly Turner" Dialogue Contest Editor, Care of the Times, no later than.....

For the 50 best complete answers, a pair of guest tickets to "Lilly Turner" will be awarded. The names of the winners will be published in the Times. ....

**"LILLY TURNER" DIALOGUE CONTEST  
Dramatic Scene No. 6**



**Now Send In Your Dialogue  
For "Lilly Turner" Contest**

This is the sixth and last of the dramatic pictures in the Times-Lyric Theatre, "Lilly Turner" Dialogue Contest, based upon Ruth Chatterton's latest First National hit, "Lilly Turner," which opens at the Lyric theatre.....

You've already tried your hand at writing dialogue for five great dramatic scenes in "Lilly Turner."

Here we have Ruth Chatterton and George Brent, her famous husband who plays the role of leading man as the strong man of the Health Exhibit to which Chatterton as "Lilly Turner" is attached as cooch dancer and come-on girl for yokels.

Lilly Turner is madly in love with the strong man, although married to Dave, a drunkard roustabout who married her in order to give her unborn baby a father, after she

had been living with a bigamist who had married her. She was packed to run away with the strong man, when Dave met with a serious accident. The strong man is urging her to go with him.

What does she reply?

Now that you have seen all six pictures, write your dialogue for the last one and send in all six no later than..... to "Lilly Turner" Dialogue Contest Editor, The Times.

Remember, you may send in as many answers to each picture as you wish, but each answer must be kept under 50 words.

For the 50 best complete answers, a pair of guest tickets to "Lilly Turner" will be awarded.

The names of the winners will be published in the Times. ....

**Illustrations in this contest available  
in one unit at exchange.**

**Cut No. 35 Cut \$1.20 Mat 50c**

# 2 COLOR BLOW-UP

At Your Local Exchange

IT WILL MAKE  
"FRISCO JENNY"  
TURN PALE

Even Broadway blushed at this sensational stage play of a 1933-model Delilah who had a weakness for every "strong man" in her barnstorming medicine show . . . If you liked Ruth Chatterton in "Frisco Jenny", you'll like her even better as "Lilly Turner", most lovable "bad girl" the screen has ever shown! " " "



RUTH  
**CHATTERTON**  
in  
**"LILLY TURNER"**

with

GEORGE BRENT  
Frank McHugh  
Ruth Donnelly  
Guy Kibbee

A First National Picture based on a play  
by Philip Dunning and George Abbott  
Directed by William A. Wellman

WARNER BROS. again!

This ad ran in the June issues of nine leading fan magazines reaching more than 11,165,016 people.

A special enlargement, 44 by 64 in two colors, has been made available for your use. Use it as an advance frame with a date line and currently with your run. At your exchange for only 50 cents each! Take advantage!

## Reporter Column, A Natural Tie-Up

The type of role played by Ruth Chatterton in "LILLY TURNER" is a distinct departure from any part she has played in former pictures. For instance in "The Rich Are Always With Us" and in "The Crash" Miss Chatterton was cast as a society woman and played dignified parts. Whereas, in "Frisco Jenny" and "Lilly Turner" her latest picture, Miss Chatterton played the more unconventional role—a woman of the world—a tent show temptress who has a weakness for strong men!

With the above facts in mind, it is appropriate to apply the inquiring reporter idea, planted in your local newspaper:

### THE DAILY NEWS INQUIRING REPORTER ASKS

WHICH TYPE OF ROLE DO YOU PREFER RUTH CHATTERTON IN—AS THE SOCIETY WOMAN OR THE MORE UNCONVENTIONAL PARTS?

Or you can use the question:  
HOW LONG SHOULD A GIRL KNOW A FELLOW BEFORE SHE MARRIES HIM?

Offer guest tickets to see Ruth Chatterton in "Lilly Turner" at your theatre to the best 15 or 25 answers sent to the theatre or the newspaper on or before a set date. Be sure to include this offer at the time the question is printed in the inquiring reporter column, in order to get full value of the publicity.

## Effective Cutouts From Posters

The poster paper on "Lilly Turner" can easily be used in making cutouts. The 24-sheet should be displayed on both ends of your marquee and over your box office, if space will permit it. Striking cutouts can be made from the 6 sheet and the 3 sheet. Use these in abundance in every available spot in and around your theatre.

Spot strong colored cards with these cutouts reading:

"A SIDE SHOW BEAUTY WITH A WEAKNESS FOR STRONG MEN."

"THE KIND OF A GIRL WHO GETS MEN IN TROUBLE."

Or use the advertising copy shown in the ad section of this merchandising plan.

## Giant Jig-Saws From 24-Sheet

Giant Jig-saws made from your poster paper and placed at advantageous spots always attract a lot of attention. Mount the 3 sheet or 6 sheet on heavy compo board and cut it out in jig-saw style. Then have a girl dressed in silk tights and blouse (as Lilly Turner) in the act of putting the jig-saw puzzle together.

Arrange to use this stunt in dealers' windows or empty store windows during the run of the picture. It is a great crowd getter and puts the pictorial and advertising copy across with good effect.

## Good Street Stunt In Traveling Show

For an effective street ballyhoo arrange to get a large moving van and banner it up with sign reading "McGill's Traveling Health Show with the famous LILLY TURNER played by RUTH CHATTERTON Now At The Strand Theatre." Have a girl dressed in silk tights and blouse standing on the back of the truck, with a side show barker making the announcements.

To attract attention the van can carry a talking machine turntable and amplifying horns to carry music. Or you may be able to get a circus caliope to supply the music.

Have the girl work in the act of posing and then hand out envelopes containing mints as described in another column in this exploitation section.

## PUNCH DIALOGUE LINES MAKE GREAT LOBBY DISPLAY COPY

Your lobby displays will be more effective if you will use these punch dialogue lines together with the stills suggested for each one. The stills are included in the regular set available at your local exchange. You can make enlargements of the stills or use them in the original size.

Still No.

4—Fritz: What you need to make you happy is love, Lilly.

Chatterton: Love? Don't tell me they're still using that word.

26—Chatterton: I was a good girl too, once—but I didn't have much trouble getting over it.

34—Chatterton: Sure, I lied to you. What do you expect of a woman like me?

46—Chatterton: You wouldn't know what I'm talking about. You've always been a good boy.

53—Chatterton: Sure I know that guy. It was a beautiful romance. And there were others too, plenty of them.

200—Chatterton: There's no use trying to make an honest woman of me. Too many have tried it already.

**Colored Lobby Enlargements**



These attractive colored 38 by 42 enlargements will add interest to your lobby. They can be used as advance and current with "LILLY TURNER." Priced individually at \$3.50 each. Set of three—\$10.00 per set. The scenes are the highlight flashes from the picture.



Order direct from PHOTOCOLOR STUDIOS, 220 West 42nd Street, New York City. All prices are quoted f. o. b. New York.

**PLANT POPULAR "MAGIC SQUARE"**

Showmen all over the country praise the magic square as an interest-arousing newspaper tieup. The present one conceals a sentence descriptive of the heroine of the picture. It is: BEAUTIFUL LILLY TURNER HAD A WEAKNESS FOR STRONG MEN. Solve by beginning with the circled square, moving one square right or left, up or down, but not diagonally, and ending with the square which contains the period. Tie up with local newspaper offering guest tickets to the ten persons who first send in correct answers. You will be surprised at the response.

T	R	O	■	F	U	L
S	G	N	T	I	I	L
R	M	E	U	A	L	L
■	■	■	○	■	■	■
F	S	■	A	D	A	T
E	S	E	W	R	H	U
N	K	A	■	E	N	R

Out No. 13 Out 15c Mat 5c

**Teaser Novelty For Distribution**

Since much of the action of "Lilly Turner" takes place in connection with the medicine shows of 'Dr. McGill,' the following stunt applies. In small envelopes place three of the red-coated peppermint drops which are to be had at any confectionery or drug store.

Across top of envelope use the words: "DR. MCGILL'S HEALTH PILLS." Below it: "I attribute my perfect figure to Dr. McGills' wonderful remedies..... (signed) Lilly Turner. — P. S. Meet me at the Strand next Monday."

The reverse side of the envelope should be devoted to a direct plug for the picture. Use the copy shown in the regular ads. For instance: "A side show temptress who has a weakness for strong men.

RUTH CHATTERTON in "LILLY TURNER" with GEORGE BRENT, Now Playing STRAND THEATRE.

**Problem Contest Based on Story**

The final sequence in "LILLY TURNER" offers a most unusual human interest problem which will arouse a great deal of controversy and interest if handled in the right way. Here are the highlights from the synopsis of "LILLY TURNER," but the ending of the story is omitted. The idea is to have readers of your local newspaper supply their version how the picture should end, using not more than 100 words in stating their reasons.

After a few months of marriage "Lilly Turner" is left penniless and about to become a mother. Dave, the barker of a traveling medicine show, comes to her aid and marries her to give

her child a name. Later Bob comes into Lilly's life and she plans to run away with him after divorcing Dave, when Dave gets into trouble which leaves him seriously hurt.

Now Lilly is confronted by the most perplexing problem of her life:

SHOULD SHE STICK BY DAVE IN A LIFE OF MISERY OR—SHOULD SHE GO OFF WITH BOB TO ETERNAL HAPPINESS?

The cooperating newspaper runs the above highlight and offers guest tickets to see Ruth Chatterton in "LILLY TURNER" playing at your theatre for the best 25 solutions to the problem sent to the contest editor.

**BURGEE**



In brilliant shades for suspension in lobby or marquee. 20x30 inches, on heavy canvas.

45c Each  
MORRIS LIBERMAN  
729 B'way, New York, N. Y.

**USE THIS NEW CLASSIFIED AD CONTEST FOR LARGE, FREE NEWSPAPER SPACE**

Here's a new slant on the classified ad tie-up and should be easy to plant with your local newspaper. Herbert Hayman of the Strand Theatre in Pottstown, Pa., sent us the idea together with a ream of newspaper tear-sheets showing the amount of free advertising given the stunt by the cooperating newspaper.

It's called the CHUCKLE AD

CONTEST. "Chuckle Ads," are just what the name implies. They contain at least four lines — one complete line taken from each of four different classified ads appearing in the newspaper tied in the stunt. But the four combined lines must have coherence and above all be funny.

It's a cinch your local newspaper will want to use this novel classified

promotion idea because it appeals to everybody.

Work on this "LILLY TURNER" contest. However, first be sure the entire contest gets a strong advance buildup with publicity stories and display advertising.

Below is a suggested layout for an ad announcing the "Chuckles Ad Contest."

**FUN FOR EVERYBODY**

Have some fun and plenty of laughs with the new and entertaining

**CHUCKLE AD CONTEST**



Turn to the classified page of this newspaper and take at least four complete lines from four different classified ads in this issue. Combine the four lines into one paragraph, making them humorous. Here's a sample chuckle ad:—



Why cook when  
A single man will work part time for  
plenty of water and grass. No  
business ability, one who has lived

Free! 10 PAIRS OF ME...  
Two each—to the...  
sending in the best chuckle ads  
—to see—

**RUTH CHATTERTON**

in **"Lilly Turner"**

A First National Picture, with  
**GEORGE BRENT**

Now Playing  
**FINE ARTS THEATRE**

Send in as many Chuckle Ads as you  
Wish to the Contest Editor of the  
Daily News, no later than (Date)

(Publicity Story for "Chuckle" Contest)

**Fun and Free Tickets for Best Daily "Chuckle Ads"**

**See Chatterton Picture Free By Making Up Funny Paragraph Of Lines In Classified Ads**

There's many a hearty laugh and a chuckle in the most remote things. Take for instance, those innocent classified ads in today's Evening News. Who would think there are numerous laughs hidden among those very business-like announcements? But there are, and they are easy to find!

We got the idea from Ruth Chatterton, the famous movie star, who will be seen in her latest picture, "LILLY TURNER" at the Fine Arts Theatre.

Join the "Chuckle Ad Contest." Pick a complete line from at least four different ads in the classified section and put them together so they make just a little enough sense to be funny. For instance:

Nurses, infants, children Governess  
Glad to send you a catalogue of its annual  
Proposition for right man  
With green collar and right ear missing.

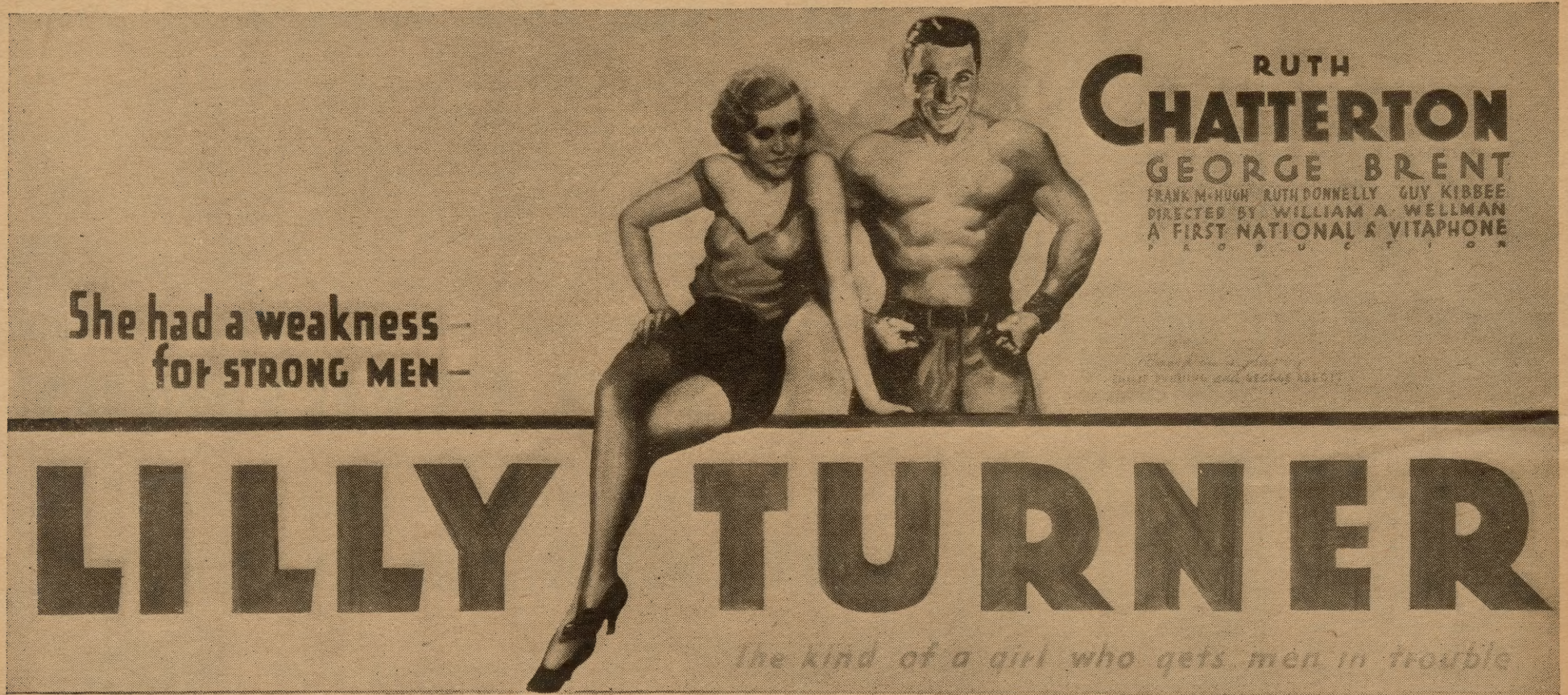
It's really interesting and it's great fun, too! Every member of the family will want to join in this pleasant pastime so you beat them to it because there is a prize in store for the five best "Chuckle Ads" sent in daily.

The Fine Arts Theatre will present a pair of guest tickets every day this week to each of the five persons sending in the best "Chuckle Ads." These tickets will be good to see Ruth Chatterton in "LILLY TURNER" coming as the next attraction, starting .....

Turn to the classified page in today's Evening News and start at once. Read the rules carefully printed in the advertisement telling you all about the "Chuckle Ad Contest." Start today and send in as many "chuckle ads" as you like. The funnier they are the better we like 'em, so get started right now.

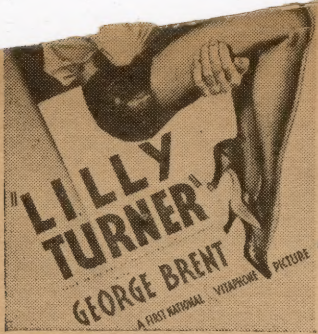
NOTE TO EXHIBITOR: Follow up this publicity with daily stories.

# ACCESSORIES

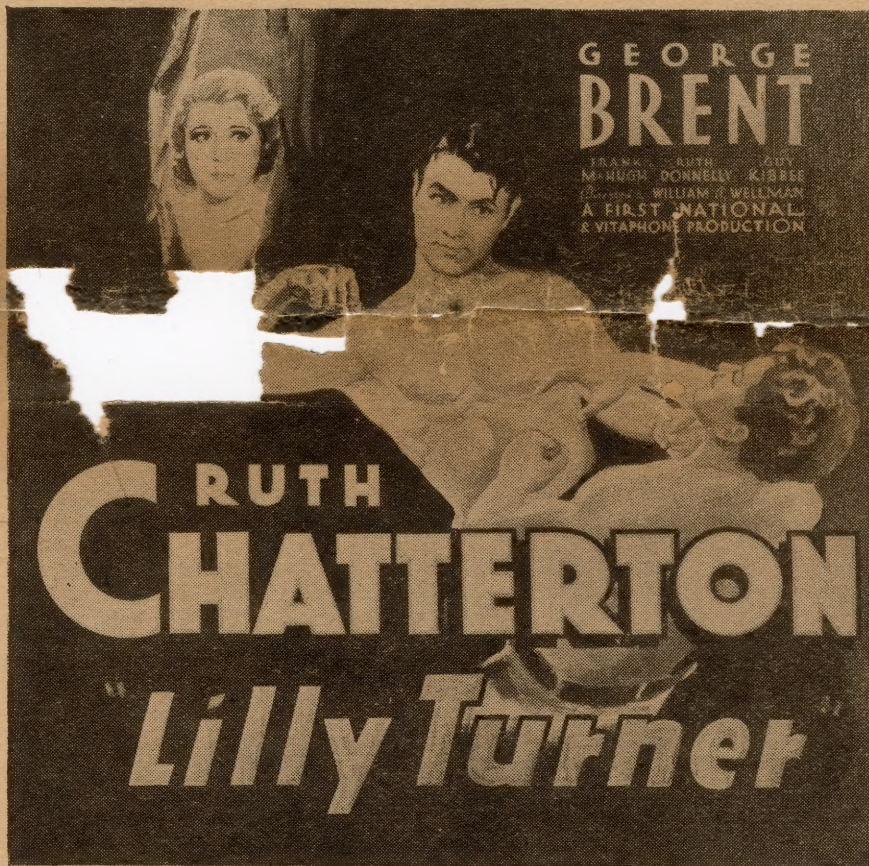


24 SHEET

DESCRIPTION: Background white with upper part in yellow. Title is maroon with yellow outline. Name of Ruth Chatterton and caption are dark grey. Cast green with remainder of lettering in grey. Illustration in natural colors.



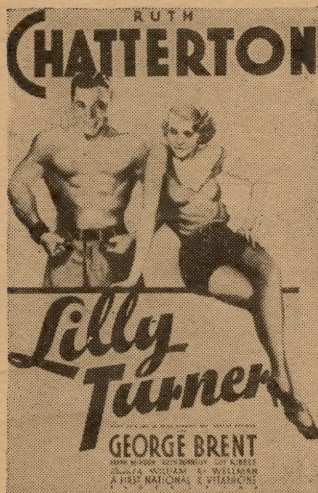
THREE SHEET



SIX SHEET



INSERT CARD



ONE SHEET



WINDOW CARD

8 by 10 IMITATION PHOTOS of RUTH CHATTERTON—\$6.00 per M. Can be used as giveaways. Order direct from Gordon-Greene, 142 West 24th Street, New York, N. Y.

“LILLY TURNER” — Order Blank

Send to  
 Manager .....  
 Theatre .....  
 City .....

	POSTERS	AMOUNT
1-sheets @ 15c each (1 to 50)		
@ 13c each (51 to 100)		
@ 11c each (Over 100)		
3-sheets @ 40c each (1 to 25)		
@ 36c each (Over 25)		
6-sheets @ 75c each (1 to 10)		
@ 70c each (11 to 20)		
@ 65c each (Over 20)		
24-sheets @ \$2.00 each (Up to 25)		
@ 1.75 each (Over 25)		
	WINDOW CARDS	
@ 7c each (1 to 50)		
@ 6c each (51 to 100)		
@ 5½c each (Over 100)		
	MIDGET WINDOW CARDS	
4c each		
	INSERT CARDS	
@ 25c each (1 to 25)		
@ 22c each (26 to 50)		
@ 20c each (51 to 100)		
@ 18c each (Over 100)		
	HERALDS	
M @ \$3.00 per M (1M to 5M)		
M @ 2.75 per M (Over 5M)		
	PHOTOS	
Set 11 x 14s @ 75c per set		
(8 in set — colored)		
Set 22 x 28s @ 80c per set		
(2 in set — colored)		
Slides @ 15c each		
Stills @ 10c each		
Merchandising plans		(Gratis)
Music cues		(Gratis)
	TOTAL	

MAIL IMMEDIATELY TO YOUR LOCAL FIRST NATIONAL EXCHANGE  
 Prices Apply to U. S. A. Only



MIDGET WINDOW CARD



SLIDE



**Scanned from the United Artists collection at the  
Wisconsin Center for Film and Theater Research,  
with support from Matthew and Natalie Bernstein.**



**Wisconsin Center**  
for Film and Theater Research

<http://wcftr.commarts.wisc.edu>

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